Southwark Cathedral

Its History and Antiquities.

Canon Thompson, D.D.

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PRESENTED BY

The Rev. Charles K. C. Lawrence

"Let those who think I have said too little, or those who think I have said too much, forgive me; and let those who think I have said just enough join me in giving thanks to God."

(St. Augustine, *De Civ. Dei.*)

With kind regards.

The Right Reverend,
Dr Wm Lawrence,
Bishop of Massachusetts.

W Thomson

Aug. 6, 1908.

ERRATA.

(*See* p. 365).

Southwark Cathedral.

By the same Author.

SOUTHWARK CATHEDRAL.

A GUIDE TO

ITS HISTORY AND ANTIQUITIES,

(With Twenty-eight Illustrations).

ASH & Co., Southwark.

1906.

By the same Author.

NOTES

ON

THE ANCIENT COLLEGIATE AND PRIORY CHURCH

OF

ST. SAVIOUR, SOUTHWARK.

With Seventeen New Views, beautifully executed, from Photographs by Dovaston.

New Book by our Bishop.

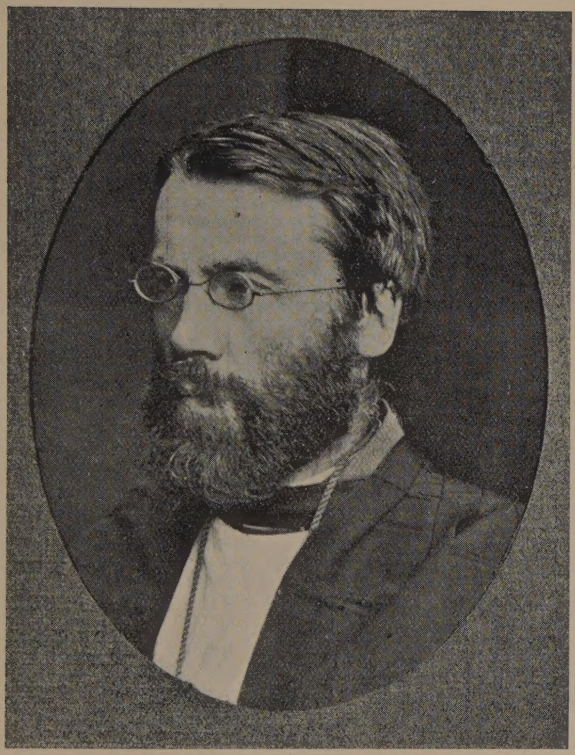
SERMONS AT SOUTHWARK,

Preached in the Collegiate Church of S. Saviour.

By Edward Stuart Talbot, D.D.

Bishop of Southwark.

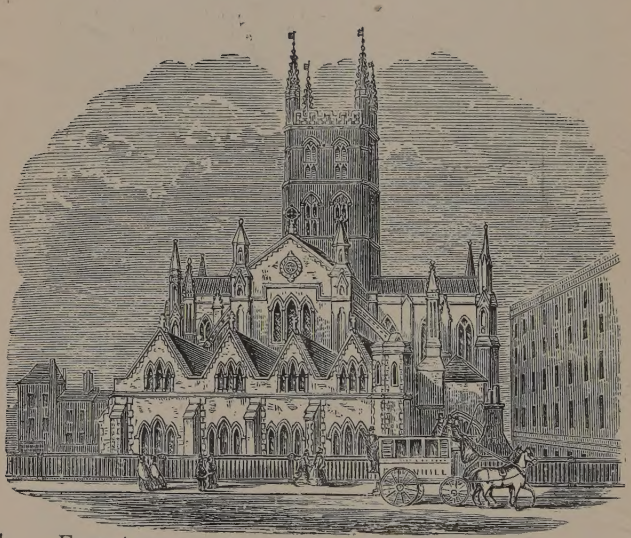
James Nisbet & Co., Berners Street, W.



1a. *Photo by Russell & Sons.*] [*Block lent by "Church Bells."*

DR. EDWARD STUART TALBOT.

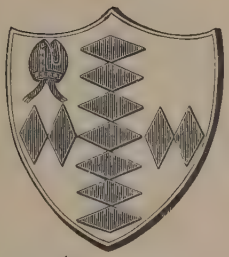
First Bishop of the See of Southwark (late the hundredth Bishop of Rochester), to whom the new Diocese and Cathedral owe so much. In token of appreciation of his self-denying labours as Bishop, a presentation was made to him, with an address, on the part of many friends in South London and elsewhere, on St. Luke's Day (1905), the tenth Anniversary of his Consecration. The money subscribed for this testimonial he has generously devoted to the fund which is now being raised for the building of new Vestries.



1b. EAST ASPECT. As seen from the Southern Approach to London Bridge.

Arms

OF THE See



OF Southwark.

1c.

GRANTED BY THE HERALDS' COLLEGE,
JUNE 19TH, 1905.

Argent, eleven Fusils in Cross conjoined, seven in pale fessewise, four in fesse palewise, and in dexter Chief a Mitre, all *Gules*.

2. SOUTHWARK CATHEDRAL. South Aspect.

Southwark Cathedral.

THE HISTORY AND ANTIQUITIES OF THE CATHEDRAL Church of St. Saviour

(ST. MARIE OVERIE).

SECOND EDITION

(ENLARGED AND REVISED),

WITH A

NEW APPENDIX,

AND

NINETY-THREE ILLUSTRATIONS.

BY

CANON THOMPSON, M.A., D.D.,

Rector and Chancellor of the Cathedral.

LONDON:
ASH & CO., SOUTHWARK.

1906.

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So 89t
119706

LUXURY OF THE EYE.

"That is a holy luxury: Nature ministers to that in her painted meadows, and sculptured forests, and gilded heavens; the Gothic builder ministered to that in his twisted traceries, and deep-wrought foliage, and burning casements."—*Ruskin: Stones of Venice.*

THE FOREST TYPE.

"The Gothic Church plainly originated in a rude adaptation of the forest trees with all their boughs to a festal or solemn arcade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk in a road, cut through pine woods, without being struck with the architectural appearance of the grove, especially in winter, when the bareness of all other trees shows the arch. In the woods on a winter afternoon one can see as readily the origin of the stained-glass window, with which the Gothic Cathedrals are adorned, in the colours of the western sky seen through the bare and crossing branches of the forest. The forest overpowered the mind of the builder. His chisel, his saw and plane still reproduced its ferns, its spikes of flowers, its elm, oak, pine, fir and spruce. The Gothic Cathedral is a blossoming in stone, subdued by the insatiable demand of harmony in man. The mountain of granite blooms into an eternal flower, with the lightness and delicate finish, as well as the aerial proportions and perspective, of vegetable beauty."—*Ralph Waldo Emerson: Essays (History).*

"The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them—ere he framed
The lofty vault, to gather and roll back
The sound of anthems; in the darkling wood,
Amid the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication."

Bryant: A Forest Hymn.

TO

SIR FREDERICK WIGAN,

BARONET,

A GREAT ADMIRER OF THE ANCIENT COLLEGIATE AND PRIORY

CHURCH

OF

St. Marie Overie

(NOW RAISED TO CATHEDRAL RANK),

AND A MUNIFICENT DONOR TO ITS RESTORATION FUND,

AND TO THE FUND FOR THE MAINTENANCE OF ITS SERVICES,

THE FOLLOWING ACCOUNT

OF

ITS HISTORY AND ANTIQUITIES

IS,

BY PERMISSION,

INSCRIBED,

WITH THE GRATEFUL ACKNOWLEDGMENTS OF

THE AUTHOR.

PREFACE

TO THE SECOND EDITION.

Since the first Edition of this History was published, less than two years ago, great things have happened in our midst. The Diocese of Southwark has been created, and St. Saviour's appointed its Cathedral* by an Order of His Majesty in Council: Bishop Talbot has been translated from Rochester, and enthroned as Bishop of the new See: a great Inauguration Service of Thanksgiving has been held here in the presence of our Sovereign, Edward VII., Queen Alexandra, and other members of the Royal Family: the Consecration of two Bishops (Gloucester and Llandaff) by the Archbishop of Canterbury, assisted by seventeen Bishops, has here taken place†: and the Harvard Window has been erected as the first instalment of an enterprise, already well in hand, for converting the present Vestry into a Memorial Chapel, in honour of our John Harvard, the founder of the great American University which bears his name.

The New APPENDIX (pp. 338–65), which constitutes the chief fresh feature of this SECOND EDITION, furnishes an account of these late events, and of others still more recent‡; and supplies several new particulars bearing upon the general history of the Cathedral.‖ Pages i. to viii., containing a striking portrait of our Bishop, and an excellent full-length exterior view of the fabric, are new: pages 1 to 15 have been reprinted and revised: several new illustrations added, and others improved.

It is hoped that this volume—the result of much study and research, carried out in the intervals of other duties, and extending over many years—and the GUIDE, just published, which is an Epitome of it, may, in spite of the imperfections which they contain, save the Visitor from being misguided by unofficial and inaccurate publications in his wanderings round this ancient and beautiful Shrine, which, the more it is seen and explored, the more it is admired and loved. It need only be added, to quote from the Preface of 1904, that, 'if this book will help in some small degree to make our SOUTH LONDON MINSTER still more widely known and increasingly useful, it will not have been written in vain.'

The Author's grateful acknowledgments, where not expressly mentioned in the regular course of this work, will be found on page 357.

1906.

*"Subject to the rights of the patron" (the Bishop) "and incumbent" (the Rector). Southwark Bishopric Act, 1904, 4 Edw. 7, ch. 30.

†Also the Consecration, a few months later (October, 1905), of two Suffragan Bishops (Woolwich and Kingston-on-Thames) for the new Diocese. For a list of several other Consecrations of Bishops, held in this Church, and in the Chapel of Winchester Palace once adjoining, between the years 1260 and 1635, see pp. 14–5.

‡Dedication of the Bishop's Chair; the Sacheverell Window, &c.

‖The latest discovery in the life of Shakespeare in connection with Burbage,—both parishioners: the sealing of Wykeham's Charter for his Winchester College: the 'first' Wykehamist,—the man who is 'honoured' amongst us by the ugliest of windows: a Map of the Southwark Diocese: the origin of the American Banner, and other matters of interest.

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† Exposed again recently in repairing Vestry floor. Still more recently (1905) other Norman remains have been brought to light in this part of the Church.

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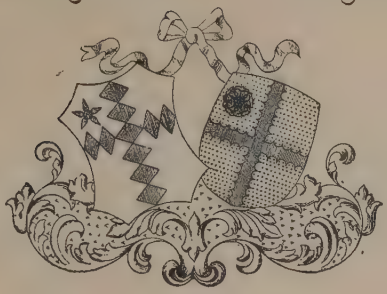
Southwark Cathedral.

ARMS OF  THE PRIORY

3

OF

St. Marie Overie.

Argent, a cross fusilly gules: in the dexter chief a cinquefoil gules.

(Old MS. College of Arms).

The shield on the right is copied from one of the carved oak bosses, and is—

Or, a cross engrailed gules, in the dexter chief a rose gules.

I.

Past and Present:

A SUMMARY.

"Turning th' accomplishment of many yeeres
Into an Houre-glasse."—SHAKESPEARE.

THIS CHURCH is considered to be the finest mediæval building in London after Westminster Abbey. It has a record of more than a thousand years, interwoven with much that is interesting in history, literature, and legend. Stow* relates, on the authority of Linstede, the last Prior, that, "East from the Bishop of *Winchester's* house, directly over against it, standeth a fair Church called S. *Mary* Over the *Rie*, or Overy, that is,

*John Stow (b. 1525, d. 1605): *Survey of London*, p. 449 (Ed. 1633).

over the water.* This Church, or some other in place thereof, was (of old time, long before the Conquest) a house of Sisters, founded by a Maiden, named *Mary*, unto which house of Sisters she left (as was left to her by her Parents) the oversight and profits of a Cross Ferry, or traverse, over the *Thames*, there kept before that any Bridge was builded." This House of Sisters was afterwards converted by St. Swithun, who was Bishop of Winchester from 852 to 862, into a College of Priests. Hence the Church has always since that period, until 1904, been styled "Collegiate."† And from the time of St. Swithun onwards the Church has owed almost everything to successive Bishops of Winchester. Bishop Giffard, assisted by two Norman Knights, William of Pont de l'Arche‡ and William

---

* The more correct derivation is as follows. *Ōfer*, in old English, signifies a river-bank or shore; and *ie* (*ey*, *y*, *ea*) an island or land by water. So that St. Marie Overie would mean the Church dedicated to the Blessed Virgin Mary, situated on "the water-land by the river-bank," that is, *St. Mary of Bankside*, the old Roman Embankment.

Previous to the 16th century it appears to have been known invariably as "St. Mary, Suthwerche." In the Appendix (Part I.) to the *Ninth Report Hist. MSS. Comm.*, 5 b, it is so named in 1162; also in 1260. In a document dated at the Lateran, in 1300, it is "St. Mary, Southwark," (*ib.* 6a). Brother Robert de Welles (1331-1348) is mentioned as Prior of the Convent of "St. Mary, Southwark" (*ib.* 16a). Werkeworth (1414–1452) is also described as Prior of "St. Mary, Southwark" (*ib.* 16 b).

In a 15th century MS., however, it is styled "St. Mary Overeye, in Southwark," (*ib.* 17a). This last name clung to it long after the Reformation. See Pepys' *Diary*, July 3, 1663.

I may be allowed to refer, for further particulars, as to the meaning of *Overie*, to my contribution to *Notes and Queries*, 8th Ser., viii., 369.

† Its Collegiate character, lost all but in name at the Dissolution, was revived in 1897 by the Canonical Authority of Bishop Talbot.

‡ A picturesque old town of Upper Normandy, famous for its ancient bridge of many arches, across the Seine. "*Ce fut en cet endroit, où la marée cesse de se faire sentir que Charles le Chauve, pour arrêter les incursions des Normands et défendre les riches cultures et les palais impériaux de Pitres et du Vandreuil, fit construire par des ingénieurs byzantins, de* 862 *à* 863, *un* PONT *de* 22 ARCHES." Larousse: *Grand Dictionnaire.*

Dauncey, built the original Norman Nave in 1106, and Canons Regular of the order of St. Augustine* were established, the Collegiate Church becoming a Monastery. Bishop Peter de Rupibus (*alias* des Roches)† built the Choir and Ladye Chapel after the fire of 1207,‡ and altered the Norman character of the Nave, which had suffered from fire, into Early English. The Nave once more suffered from fire in the

* Of Hippo in North Africa, not of Canterbury. The *Augustinians* were styled *Black Canons* from the colour of their habit. As an Order they occupied a middle position between monks and the secular (parochial) clergy, and almost resembled a community of parish priests living under rule. Postulants for admission to the order professed the usual vows of Poverty, Chastity, and Obedience, in the following terms: Ego Frater N. offero me serviturum sub canonica regula beati Augustini *sine proprietate, in castitate*, et promitto *obedienciam* domino N. priori. (J. Willis Clark: *Customs of Augustinian Canons*, p. 134.)

† So named from his native *rocks* of Poitiers. "*La ville de Poitiers, située au confluent de la Boivre et du Clain, est bâtie sur une colline entourée d'escarpements de* ROCHERS." Larousse: *Grand Dict.*

Hereditary surnames had not become fully established at the beginning of the 13th century.

He served in France under King Richard I., by whom he had been knighted. Matthew of Paris calls him "*vir equestris ordinis.*" And Matthew of Westminster remarks that he was considered "*in negotiis plus bellicis quam scholasticis eruditus.*" He had many enemies at Court, amongst them being Roger Bacon. Henry III.'s chaplain, afterwards a Franciscan friar. Bacon asked Henry what a pilot had most to dread in steering a ship. Henry replied that Bacon himself, who had made many voyages, could best answer. "*Stones* and *Rocks*," replied Bacon, in allusion to the two names of this prelate. This Bishop was a great and powerful man in Church and State. His coat of arms:—"iij rochys after his awne naam."

‡ Stow. In the *Chronicle of London* (*Harl. MS., Brit. Mus.*), it is stated that "In this yere, John Anno X. (1209), was the first Maire of London: and Seynt Marie Overeye was that yere begonne." Another old MS. gives 1213 as the date of the fire: "MCCXIII., hoc anno combusta est ecclesia sanctæ Mariæ de Suthwerc, et pons de London inter tres columpnas, et capella super pontem, et omnes domus sitæ super pontem, et magna pars de Suthwarc combusta."

No. 565, p. 13, *Harl. Coll., B.M.*, it is recorded that "in this yere (1213) on Seyn Benette's Day, Southwerk, Londone Brigge, and the mooste part of London was brent." So that it is impossible to fix the exact date of the commencement of the great work of Peter of the Rocks. Probably it had several commencements and suspensions, extending over some six or seven years. The Architectural Style belongs to the early part of the 13th Century. Traces of the fire are still discernible on the exterior face of the walls on the north side.

time of Richard II., and in his reign and in that of Henry IV., perpendicular work was introduced into it. Gower, the poet, and Cardinal Beaufort were liberal benefactors to the Church at this period, the former founding the Chantry of St. John the Baptist, and the latter restoring the South Transept at his own cost. The roof of the Nave, originally of stone, collapsed in 1469, and an oak roof, groined, was substituted, some of the quaint bosses of which may be still seen. The magnificent Altar Screen is attributed to Bishop Fox (1520). The old Nave again fell into decay, and was allowed to remain a roofless ruin for many years, until it was taken down in 1838, when many remains of Norman and Gothic work were ruthlessly broken up and scattered. The foundation stone of a debased and flimsy Nave was laid by Dr. Sumner, Bishop of Winchester, in 1839.

On the same site, July 24th, 1890,

A Memorial Stone

of greater promise was laid by H.R.H. the Prince of Wales, accompanied by H.R.H. the Princess of Wales (now our Gracious King and Queen), and the Princesses Victoria and Maud (afterwards Princess Charles of Denmark, and now Queen of Norway).

The Church is cruciform, and, including the walls and buttresses, is nearly 300 feet long and about 130 feet broad, and consists of Ladye Chapel and Choir (Early English), Transepts (Decorated), Nave (Early English), and a noble Tower (the two upper stages Perpendicular, the lowest stage Decorated) 35 feet square, and, with pinnacles, 163 feet high, and contains a fine peal of twelve bells, the total weight being over 215 cwt., the tenor being over 51 cwt. In 1424, in the time of Prior Werkeworth, the original peal consisted of seven, which were recast of greater weight in the same year. Each bell had a name, such as Augustine, Maria, etc.*

* In the *Inventory* of the goods of *S. Mary Overy*, made in 1548, we find the parishioners had to purchase the bells, books, vestments,

In 1540 the Priory Church and Rectory were *leased** from the Crown to the parishioners at an annual rental of about fifty pounds, and St. Marie Overie became St. Saviour,

4. The King (then Prince of Wales) laying the Memorial Stone of the present Nave.

and plate, which belonged to the old Priory :—

Item vj belles were bought of Kinge Henry the viijth for the said Church.

Other items are :—

First a single crosse of sylver and gilt waynge lij onz.

Item two cuppes of silver and gilt for the communyon waynge lij onz.

Item xxx great bookes and small.

Item in the said Churche thir ys x coopis (copes) *of dyverse collours.*

Item a coope (cope) *of sylke for Sundays xiiijs.*

Item iij principall coopes of redde tyssewe with preest deacon and sub-deacon with all their apparell xiiij^{li} vj^{s} viij^{d}

Item a vestment of redde damask wyth an albe xiiij^{s}

Item a coope of white tyssewe given by Maister Fowle, v^{li}. (This probably was Bart. Fowle, the last of the Priors.)

A more complete list of "the plate, jewelles and ornamentes" will be found in Chapter VI.

* In our Vestry is a manuscript book, in Latin, of an Archdeacon's Visitations of the Diocese of Winchester for 1581 and 1582, in which I find St. Saviour's described as the property of the Sovereign. The

"Dr. Stephen Gardiner. Bishop of Winchester, putting to his helping hand" (Stow). This lease was renewed from time to time, until, in 1614, the Church was *purchased* by them from the King in the name of nineteen "bargainers," or trustees, for eight hundred pounds. The parishioners continued to be patrons of the living until 1883, when, by Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the Chaplain made Rector.*

Intimately connected with this Church and parish were Geoffrey Chaucer, John Bunyan, Alexander Cruden, Dr. Samuel Johnson, and Oliver Goldsmith, all of whom we have honoured with memorial windows in the north aisle of the Nave, where we shall meet them again.†

Three Lord Mayors of London are interred here (Bromfield, 1658; Waterman, 1682; Shorter, 1688) without memorials of any kind; and three Bishops (Sandall, 1319; Wickham ii., 1595; and Andrewes, 1626), the first two also without monument or inscription.

It was here that Boniface, Archbishop of Canterbury, consecrated Henry de Wengham to London in 1260, and another to St. Asaph in 1268. It was here that Edingdon, Bishop of Winchester, consecrated John de St. Paul to

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following is the entry:—

Eccl̄ia Sti Salvatoris D̄ma Regina proprietor.

All who have written anything upon the history of St. Saviour's, from Stow downwards, have invariably stated that the church was *purchased* by the parishioners from Henry VIII. The extract just given shows that as late as 1582 it belonged to the Crown.

The following entry, however, in the *Inventory* made in the reign of Edward VI., declares that the Church was purchased from Henry VIII.:—

"*Item vj belles of accorde and one small bell whiche belles the parysshe bought of the late kinge of ffamouse memory Kinge Henry the eight at the purchesinge of the hole Churche.*" This only means that the Church goods were purchased—not the Church itself. Our Churchwardens' Accounts show that it was leased from the Crown from time to time at a yearly rent, until it was purchased from James I., who, being hard-up at the time, was glad to receive a capital sum instead of an annual payment. The matter is not very important, but there is no harm in being accurate.

* On this occasion the Church Rate was redeemed by subscription and abolished, the Rector (then Chaplain), agreeing to permanently surrender a fifth part of his stipend. This reform was the seed out of which the Southwark See and its Cathedral have sprung.

†In the corresponding aisle on the south will be found memorials to even greater names than these, belonging not to us alone but to all mankind—William Shakespeare, Massinger, Fletcher and Beaumont.

Dublin in 1350, and John de Sheppy to Rochester in 1353, two others in 1355, and another in 1362. It was here that Gardiner consecrated six Bishops in Mary's reign, on April 1st, 1554, to fill the places of six others who had been deprived of their Sees because they had married. And it was in the Chapel of the Bishop of Winchester's London Palace, which for centuries stood close to the west end of this Church, that two others were consecrated, one in 1634, and the other in 1635. (See Bishop Stubb's *Registrum Sacrum Anglicanum passim.*) And it was in the same chapel that the great William of Wykeham was ordained Acolyte, Subdeacon and Priest.

It should be mentioned that Gower, the father of English poetry, Massinger, Fletcher, and Edmond Shakespeare (brother of the great dramatist) are buried here. It was here, in 1406, the Earl of Kent, grandson of the "Fair Maid of Kent,"—spouse of the Black Prince, and mother of Richard II.—was united in wedlock to Lucia, eldest daughter of the Lord of Milan, Henry IV. giving the bride away at the Church door;* it was here, in 1423 (Henry VI.)

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* Anciently the Marriage Ceremony commenced at the Porch (*ante ostium ecclesiæ*), or in some portion of the Nave, and was concluded at the Altar; a custom which still prevails in some Yorkshire, Lincolnshire and Somersetshire Churches, and elsewhere. Chaucer, in his *Canterbury Tales*, makes the wife of Bath say—

"I thank it God, that is eterne on lyve,
Housebondes atté *Chirch dore* I have had fyve."

"In yis yere . . . ye Erle of Kent wedded ye duke's doughter of Melane at Seynt Marie Overey."—*Chronicle of London* (1189 to 1483).

"Edmond Holland, Erle of Kent, marryed the Lady Lucie, the Duke of Millaine, Barnabe's daughter, in the Pryory of St. Mary Ouery in Southwarke, where he the same day received 100 duckats for her dowry."—*Stow's Chronicles*, 1615.

"In the vij yere of King Henrie's regne (*Hen. IV.*) Dame Luce, the Duke's doughter of Mylane, came into Englonde (and so at London), and then was wedded to Sir Edmond Holland, Erle of Kent, in the Priorie of St. Marie Overies, in Suthworke, with much solempnite and grete worshipp. The King was there himselfe, and gafe hir at the church dore. And when they were y-wedded, and masse was done, the King his owne persone brought and led this worthy lady into the bishoppes place of Wynchester; and there was a wonder grete fest y-holden to all manner of people that comen"—*Caxton's Cronycles of England*, 1482.

that James I. of Scotland, the Royal poet, was married to Joan, niece of Cardinal Beaufort;* it was here that Bishop Gardiner condemned the Anglican Martyrs to death in 1555; it was here that Queen Elizabeth assisted at the Earl of Cumberland's wedding;† it was here, in Montague Close, the site of the old Cloisters, tradition has it, that Monteagle received his warning letter about the Gunpowder Plot;‡ it was here that John Harvard, the founder of the great American University which bears his name, was baptised, November 29th, 1607; and it was here that the famous Dr. Henry Sacheverell was elected Chaplain in 1705.

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* "This same yere, Sire Jamys Styward, Kyng of Scottes, spoused Dame Johanne, the duchess'es doughter of Clarence, of her first housbonde the Erle of Somerset, at Seynt Marie Overe."–*Chronicle of London.*

† "George Clifford, K.G., third Earl of Cumberland ....ward of Francis Russell, Earl of Bedford, whose youngest daughter Margaret he subsequently married at St. Mary Overie's Church, Southwark, June 24, 1577, the Queen honouring the nuptials with her presence."—*Athenæ Cantab.* ii., 419.

The entry of this marriage is not in our Registers. It probably took place in the chapel of the Bishop's Palace (Winchester House, close to the Church). Compare the following extract from the Ashmolean MS in the Bodleian, Oxford:—"Mary, sister to Earl Cumberland, was married to Philip, Lord Wharton, at Winchester Place, in Southwark, Tuesday, 25th June, 1577."

‡ For a full account of the controversy regarding the Gunpowder Plot, see Father Gerard's *What was the Gunpowder Plot?* wherein he strives to show that it was a political device, originated and manipulated by the Earl of Salisbury and other Ministers of James I., with a view of crushing the increasing power of the Roman Catholics in England. And then compare the reply of the distinguished historian, Dr. Samuel Rawson Gardiner, *What Gunpowder Plot was;* in which, after an exhaustive and masterly enquiry, he avows his belief in the truth of the traditional story—"Cellar, mine, Monteagle letter and all." (Lond., 1897, p. 13).

As a matter of fact, the famous letter was delivered to Lord Monteagle at his house in Hoxton (Oct. 26, 1605); but—if there be anything in the Southwark tradition—the document may have been left, in the first instance, with his friend, Lord Montague, who at the time had a residence in a place then and still known as Montague Close, adjoining the north side of our Church. Our local annals, sometimes, by mistake, call it Monteagle Close. Montague, it may be noted, was suspected of complicity in the plot, and, together with another Roman Catholic nobleman, was imprisoned in the Tower after the discovery (Nov. 15).

Nor should it be forgotten that the noble array of beneficent buildings opposite the Houses of Parliament on the Albert Embankment, opened by Queen Victoria in 1871, sprang from the Hospital, "built of old to entertain the poor," which existed within the precincts of our Priory of St. Marie Overie until the destructive fire of 1207, when it was refounded a few yards off, on the eastern side of the present Borough High Street, in honour of "the holy blisful martir," Thomas à Becket, Chancellor of Henry II. and Archbishop of Canterbury, assassinated in 1170.

Within this latter Hospitium (of which more later on) was the renowned printing press, from which issued the first English Bible ever printed in England, inscribed—"Imprynted in Southwarke in St. Thomas Hospitale by James Nycolson," and dedicated to Henry VIII., in 1537, by Miles Coverdale, Bishop of Exeter.

At the period of the Dissolution there existed a rage for the alteration of the styles and titles of old ecclesiastical establishments, and as St. Marie Overie became St. Saviour, so this Hospital had to renounce its original dedication to St. Thomas of Canterbury, in favour of St. Thomas the Apostle, who has ever since been its Patron Saint.

In our National ("Blue") School, Red Cross Street, the Church of England Sunday School Institute was founded in 1843—an acorn, which has become an oak, whose branches are in all the earth.

Nor must we fail to mention the Old Tabard Inn, the site of which is to be seen a hundred yards further south in the same highway, on the left, immortalised by Chaucer in his still popular *Canterbury Tales*.

And—last but not least—we are bound to remember that it was for the Globe on Bankside, where at one time he lived, that William Shakespeare wrote his most famous tragedies.

5. INTERIOR, looking East, showing New Nave, Tower Arcading, and Altar Screen.

II.

Tour of the Interior.

"This is the place . . . .
Let me review the scene,
And summon from the shadowy Past
The forms that once have been."

Longfellow.

The South Transept.

On entering by the South Transept door, there will be noticed, high up on the left, a large painted window of noble proportions architecturally, of great merit artistically, and worthy of the closest study. The subject is—

The Jesse Tree.

The "Tree of Jesse" is a symbolic representation, dating from the thirteenth century, by which it was sought to give material expression to the prophecy which proclaimed that Christ should be born of the seed of David, the son of Jesse. "*Et egredietur virga de radice Jesse, et flos de radice ejus ascendet.*" "There shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots" (Isa. xi., 1).

In the window before us, following the usual type, Jesse sleeps at the base of the centre light, his head supported on his right hand, and from his side there issues a vine, whose

6 THE SOUTH TRANSEPT.

Stalls. Organ. Candelabra. 'Jesse' Window.

ramifications extend, with leaf and fruit, throughout the entire space of the window; and on the branches are the chief kingly ancestors of the Messiah, with crown and sceptre, in various postures—standing, seated, kneeling, adoring, wondering, pondering; the whole culminating in the figures of the Mother and the Divine Child, the Son of David.* David, as the sweet singer of Israel, is accompanied with his harp, and is placed in the space between Jesse and Jesus. Immediately on the right of the central light we have Joram, Rehoboam, Uzziah; and then, further to the right, Jehoshaphat and Asa. On the left of the central light, Abijah, Solomon, and Jotham; and descending, we have, in completion of the series, Ahaz and Hezekiah; the remainder of the Genealogical Tree, which may be found in St. Matthew, being omitted. We are reminded by a scroll and a tower that Asa was a noted fortifier of cities, towns, and frontiers—*urbes munitæ*; and the sun-dial in the hands of Hezekiah not only recalls the sign of victory, which was promised to him by the prophet, but also suggests, perhaps, that all light, natural as well as spiritual, shines down from the Holy Child, the Sun of Righteousness, above. And still higher, the Sign of Redemption and Triumph, the floriated cross, with its jewelled outline, wrought about with vine-work, is to be noted, reminding us of the blessings which flow to the world from Him Who trod the wine-press of the wrath of God alone, in order that all the faithful might draw life from the 'Chalice of the Grapes of God,' and one day drink of the fruit of the vine, new, in the Kingdom of Heaven, with Him, Who has told us, "I am the True Vine." The Angels, to right and left, may also be meant to suggest to us that brighter day and that better land. The remaining spaces in the upper tracery of the window are occupied with scrolls bearing appropriate

* That the Blessed Virgin Mary was also of the lineage of David may be inferred from the words of the Salutation of the Angel Gabriel. *(Luke I., 32.)*

inscriptions in Latin. The Mother and Child commemorate, also, the double dedication of the Church—to the Blessed Virgin Mary and to the Saviour.* The 'Jesse Tree,' in this South Transept, appropriately links the Old Testament and the New. The Old Testament is already partially illustrated in the west window, and will, it is hoped, be more fully represented in the clerestory lights of the Nave. The New Testament will furnish the subjects for the windows in the Choir and Sanctuary. Of these windows, that recently placed above the great Altar Screen is a noble pioneer. It will thus be seen that the scheme of our pictured windows, throughout the whole church, is intended to symbolise the progress and development, the union and continuity of Divine Revelation;† and we may hope to see, as time goes on, the main outlines of the history of the Bible, and, indeed, of the history of the Church, and more, written in the hues of the rainbow by the earnest and devout hand of faith and genius.

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* The present name of the church, St. Saviour, dates from the Dissolution, when the ancient dedication to the B. V. Mary was abandoned. The suppressed Abbey of St. Saviour, in the neighbouring district of Bermondsey, suggested the new title. That monastic foundation, together with its buildings, was doomed to absolute extinction, but the destroyers had sufficient grace to feel that the name at least should survive and be perpetuated in the vicinity. And, moreover, the change commended itself, no doubt, to many over-zealous reformers, who made themselves very busy all over the country at the time in replacing old lamps with new. The old, to be sure, were damaged; but many of the new were "made in Germany."

† A note by Mr. C. E. Kempe, the eminent artist in glass-painting, to whom the work was entrusted, will be read with interest:—"The window is very well adapted to the subject which is known in Art as the 'Tree of Jesse.' It is a most favourite subject for representation in glass. It is the artist's mode of illustrating the first chapter of St. Matthew's Gospel. It unites the prophecies of the Old Testament with their fulfilment in the New. It is the method whereby we show the birth of Our Lord, according to prophecy, as the Son of David, and of the Royal Line of the House of Judah, and fixes His birth as a historical fact in the world's history, and forms one of the best modes of illustrating the Doctrine of Our Lord's Incarnation."

The recitation of the long list of names, in the first chapter of St. Matthew, may appear to many arid and unprofitable, but, in other days, these dry bones were made to live, and supplied the theme of an impressive ceremony. In Anglo-Saxon times, and subsequently, St. Matthew's genealogy of our Lord used to be sung on Christmas Eve, "with all the ritual's magnificence, accompanied by the acolytes carrying their tapers, and the thurifer and cross-bearer, all in apparelled albs and tunicles. The deacon, vested in his dalmatic, went in solemn procession up into the pulpit, or rood-loft, where he sang this portion of the Gospel. If the Bishop were present, he himself sang it; thus, of St. Thomas, of Canterbury, we read: *Nocte Dominicæ nativitatis legit evangelicam lectionem, librum generationis; et missam noctis celebravit.**

Sir Frederick Wigan, who has presented this window in memory of his daughter, has also borne the cost of the restoration of the tracery to something like the original beautiful design. Picture and frame are alike his gift. As to its architectural order, it will be best to quote the words of the late Sir Arthur Blomfield:—

"The main lines of the old window, to which I have adhered in my design, are suggestive of 'Perpendicular,' while the mouldings that remain—indeed all those in the South Transept—indicate the very brief period during which the style, which we call the 'Flowing Decorated,' prevailed. I have, therefore, filled in my tracery with work like that of the last-named style, and should call the whole window transitional between Flowing Decorated and Perpendicular."

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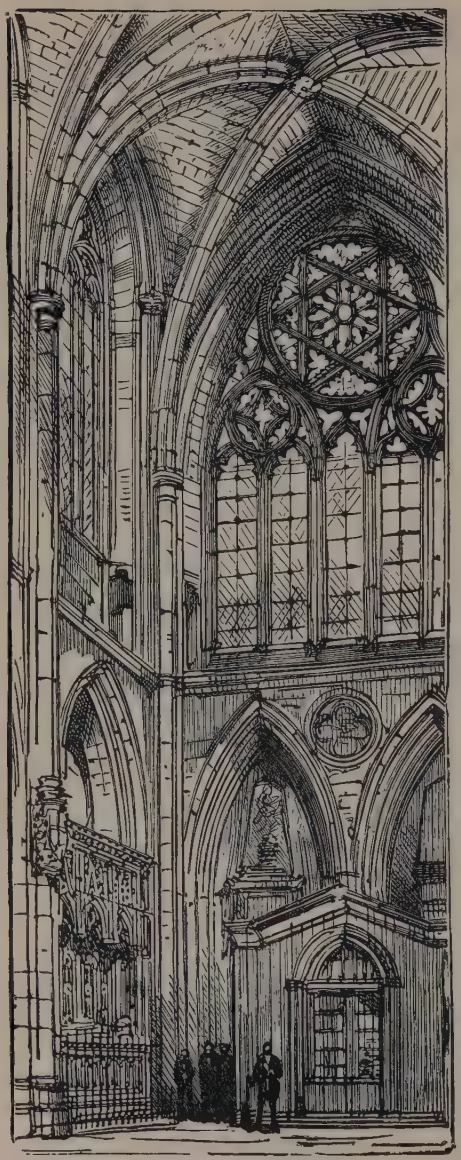
* Brock: *Church of Our Fathers*, vol. iii., pt. ii., p. 214.



7. South Transept.
Before the Restoration. Note the stone coffin on the floor, beneath this window. Gower's Tomb on the left, now in its original place in the Nave.

It was believed at one time that the *Alumni* of Harvard University, U.S.A., would appropriate this window for a memorial in painted glass of their founder, John Harvard, who was baptised in St. Saviour's, November 29, 1607. In the *New England Historical and Genealogical Register*, July, 1885, p. 281, Mr. H. F. Waters, a distinguished American antiquary, wrote, on the occasion of a visit to this Church: "As I passed through this venerable edifice, I noticed that the great window of the South Transept was of plain glass, as if Providence had designed that some day the Sons of Harvard should place there a worthy memorial of one who is so well entitled to their veneration."

They have lost a fine opportunity. Later on, a font was suggested by one of their own good Bishops, himself a Harvard man. That, too, through delay, has passed beyond their reach, for it is already provided by Mrs. Barrow in memory of her husband. Then the Corporation of the University, in solemn conclave assembled, lately intimated that they might, perhaps, be disposed to bestow a brass, with an inscription, to be fixed on the wall. Such a gift would be absurdly inadequate, and a positive disfigurement in a church of such singular architectural beauty.*

Beneath this window will be noticed a stone coffin lying on the floor. Elsewhere in the Church others will be seen. Coffins in stone take us back to a very early period in our history. Our Anglo-Saxon forefathers employed them for the interment of people of rank and eminence. They were most common in the thirteenth century; but after the fourteenth they were gradually superseded by coffins in lead. The poor, and very often the middle classes, were buried without coffins of any kind. These stone coffins were hewn out of a single block, and on the lids a cross was sometimes sculptured. It will be observed that the lids, with the exception of some fragments of one which will be noticed later on, have disappeared; for the cross, in which St. Paul gloried, was an offence, as it is still, to a certain class of mind, darkened by ignorance, or distorted by prejudice. This, perhaps, accounts partly for the absence of the lids. Desecration was at one time regarded as an act of piety. A certain Dean of Durham (Whittyngham d. 1579) made the stone coffins of the Priors—whom he styled "servants of the synagogue of Satan"—into swine-troughs, and the holy-water stoups of fine marble, which stood within the doors of the Cathedral, into vessels of ignoble use in the kitchen of his house.†

*A suitable Memorial will be provided by Harvard men, and soon, I believe.

† "Most of the priors of Durham having been buried in coffins of stone, and some in marble, and each coffin covered with a plank of marble or free-stone, which lay level with the paving of the church

Underneath the 'Jesse' window is a monument of veined marble and porphyry in memory of one of the chaplains, who died in 1762 at the age of 35, and was buried in the vault of what used to be known as Bishop Andrewes' Chapel. He is described as a 'painful' (*i.e.*, painstaking) 'minister, followed much for his doctrine.' It is noted with curious circumstantiality by *Concanen and Morgan* in their account of this Chapel (*Lond.*, 1795, p. 82), that on "May 14, 1759, 32 Geo. II., being Monday, there was a lecture by the Rev. Mr. Thomas Jones, chaplain here, which he continued every other Monday, and read prayers every day at eleven in the morning and seven in the evening, till August following, when it was thought proper by some persons, as the winter was approaching, not to have the same continued."

The winter must have commenced its approach very early in that year!

To the right, on the west wall of this transept, are three other monuments worthy of note. The first is to John Bingham, who was saddler to Queen Elizabeth and James I.; and one of the nineteen "bargainers," or trustees, to whom the Church was conveyed (1614) by the latter monarch for 800*l.*, subscribed by the parishioners. I suppose this would mean at least 8,000*l.* in our day. But for him and his colleagues, and the generous self-sacrifice of his fellow-parishioners at large, St. Saviour's would not be at this moment even a picturesque ruin. It would have shared the fate of the Cloisters, and no trace of it would now be discernible. Some ungainly warehouse would have occupied its place, to be

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(for antiently men of note that were laid in such coffins, were buried no deeper in the ground), he caused some of them to be plucked up, and appointed them to be used as troughs for horses to drink in, or hogs to feed in." Anthony à Wood: *Athenæ Oxon.*, vol. i., column 449, Ed., 1813.

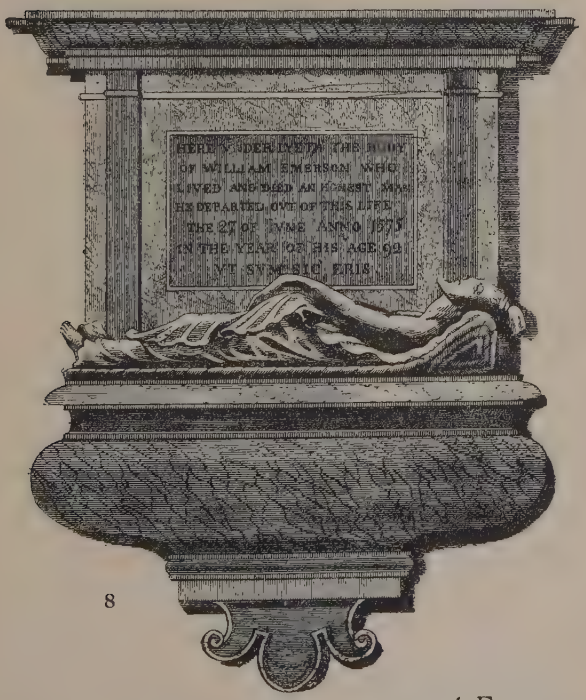
"Two holy-water stones of fine marble used by his servants for steeping beef and saltfish in." *Ibid.*, col. 450.

See especially Peacock's *Church Furniture*, *passim*.

devoured in its turn by the huge monster, or its like, with eyes of fire and breath of flame, which now constantly coils past on its iron road, and shrieks, too close to us already.

The half-length figure is, I think, by the same hands which modelled the Stratford-on-Avon portrait-bust of Shakespeare. But of this later on. The monument contains the family arms, the arms of the City of London, and the arms of the Saddlers' Company.

Emerson.



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The next monument is to one named Emerson, and consists of an emaciated, diminutive,* recumbent effigy (a *memento mori*), with the inscription :—

* These diminutive *cadavers* are rare.

"Here under lyeth the body of William Emerson, who lived and died an honest man. He departed out of this life the 27th of June, Anno 1575, in the year of his age 92.

VT SVM SIC ERIS."

His grandson, Thomas Emerson, was a liberal benefactor to the poor of this parish, and his munificence, bestowed in 1620, is still enjoyed by several pensioners of his bounty. He, too, "lived and died an honest man," and charitable withal.

"A prince can make a belted knight,
A marquis, duke, and a' that;
But an honest man's aboon his might—
Guid faith, he maunna fa' that."—*Burns*.

The late Ralph Waldo Emerson, b. Boston, U.S.A., 1803, graduate of Harvard University, essayist, philosopher, preacher and poet, is supposed to have sprung from this good Southwark stock. Indeed, he took much pride in the thought of his British origin, and boasted of the virtues of the British race. In a speech which he delivered at Manchester in 1847, on the occasion of his second visit to this country, when Sir Archibald Alison (author of the *History of Europe*), and Cobden, and Cruikshank, and Jerrold, were present, he said: "That which lures a solitary American in the woods with the wish to see England, is the moral peculiarity of the Saxon race—its commanding sense of right and wrong—the love and devotion to that—this is the imperial trait which arms them with the sceptre of the world. And I must tell you, I was given to understand in my childhood, that the British island from which my forefathers came, was no lotus-garden, no paradise of serene sky and roses and music and merriment all the year round. No, but a cold, foggy, mournful country, where nothing grew well in the open air, but robust men and virtuous women."*

* Emerson's *Complete Works*, Vol. ii., p. 138. Lond., 1866.

He does not, however, appear to have inherited his forebears' views on charity and the claims of the needy, for he has left a surprisingly emphatic declaration on record, that he was resolved never to give a dime or a cent to the poor. *(Essays: Self-Reliance.)*

He is not speaking, it is true, of the poor in his own neighbourhood, but of those "a thousand miles off"; and he asks, "Are they *my* poor? I tell thee, that I grudge the dollar, the dime, the cent I give to such men as do not belong to me and to whom I do not belong,—though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar, which by and by I shall have the manhood to withhold."

One would like to believe these words were not meant to be taken seriously, but that he was only indulging in one of those astonishing paradoxes with which he loved to startle people in his lectures, essays, poems, and orations. His greatest admirers, however, admit that he was austere, cold, and "deficient in sympathy."*

Benefield.

The third is to Benefield. The Latin epitaph is stilted and strange:—

"Richardi Benefeldii, Hospitii Graiensis Socii Cineritia sita sunt hic Lipsana, quibus Pietatis Thure, Probitatis Nardo, Fidelitatis Electro, Charitatis Oleo, prius per-pollinctis, Cognati, Amici, Pauperes, omnes, redolentem Laudis Myrrham, recensque Lachrymarum Opobalsamum addiderunt."

Of this the following translation, which is as nearly literal as possible, may be given:—

Burroughs: *Birds and Poets*, p. 235, Edinb., 1901.

"These be the incinerated remains of Richard Benefield, Associate of Gray's Inn. To them, after they were thoroughly purified by the frankincense of his piety, the nard of his probity, the amber of his faithfulness, and the oil of his charity, his relatives, friends, the poor, everyone in fact, have added the sweet-scented myrrh of their commendation, and the fresh balsam of their tears."

He belonged to a family of Shakespearean actors. St. Saviour's was pre-eminently the players' church—and will one day be regarded as their Campo Santo—where they were accustomed "to sit under" orators in black gowns, who hurled thunderbolts, anathemas, and excommunications against them. The following letter addressed, in the year that Shakespeare died, to one of its ministers, Dr. Sutton, by an actor of the great poet's plays, "Nat" Field, who was a member of the congregation, is too good and instructive to be omitted.

Player and Preacher.

"Beare wittness with me, O my conscience, and reward me, O Lord, according to the truth of my lipps, how I love the Sanctuary of my God, and worship towardes his holy alter; how I have, according to my poore talent, indeavoured to study Christ, and make sure my eleccion; how I reverence the feete of those that bring glad tidings of the Gospell, and that I bear in my soul the badge of a Christian practise to live the lief of the faithfull, wish to die the death of the righteous, and hope to meete my Saviour in the cloudes. If you merveyle, sir, why I beginne with a protestacion soe zelous and sacred, or why I salute yow in a phrase so confused and wrapped, I beseech yow understand that yow have bene of late pleased, and that many tymes from the Holy Hill of Scion, the pulpitt, a place sanctified and dedicated for the winning not discouraging of soules, to send forth many those bitter breathinges, those uncharitable and unlimitted curses of condemnacions, against that poore calling it hath pleased the Lord to place me in, that my spiritt is

moved; the fire is kindled and I must speake; and the rather because yow have not spared in the extraordinary violence of your passion particularly to point att me and some other of my quality, and directly to our faces in the publique assembly, to pronounce us dampned, as thoughe yow ment to send us alive to hell in the sight of many wittnesses. Christ never sought the strayed sheepe in that manner; he never cursed it with acclamacion or sent a barking dogg to fetch it home, but gently brought it uppon his own shoulders."

The letter runs on in this style to a great length. The whole may be seen at the Record Office.* That is a fine sentence, worth remembering, about the barking dog in contrast with the gentle ways of the Good Shepherd in seeking out the strayed sheep and lambs of His fold.

In this transept, over the Benefield monument, will also be observed a fine window, by Kempe, in memory of

Elizabeth Newcomen.

who was laid to rest here, November 20, 1675, but the exact spot is unknown. She was a generous educational and charitable benefactress of the parish. Through the marriage of her nephew, Thomas Lant, she became connected with the family of Sir Edward Bromfield, Lord Mayor of London in 1637, who also is buried in this Church. By the poor she is generally spoken of as 'Lady' Newcomen. The patent of her nobility springs from the glad and grateful hearts of those little ones, who, through her bounty, are clothed and educated in our midst, free of cost; and in the benedictions of the aged widows, who are protected against the winter's cold by the warm garments which are bestowed upon a select number of them on each anniversary of her birth—November 2, nearly 300 years ago.

* MS. State Papers, Domestic, Jaines I., lxxxix., 105. "Field the Player's Letter to Mr. Sutton, Preacher att Mary Overs, 1616"

The cost of the memorial has been defrayed by the Governors, old and present scholars of the foundation, which still bears her name, and by the parishioners. In allusion to her name, St. Elizabeth occupies the base of the central light as the leading figure, supported on the one hand by that wise King who foreshadowed the "Greater than Solomon," and on the other by Zechariah, who spake of Christ as "The Branch" (ch. iii. 8; vi. 12). And so, by this title of the Messiah, and in other ways, this window is linked on to its magnificent neighbour, the "Tree of Jesse." Above St. Elizabeth is her son, St. John the Baptist, supported by Elijah, his prototype, and Malachi, who prophesied of the Forerunner of the Saviour.

It was unveiled by H.R.H. the Duke of Connaught, June 22nd, 1898.

It is intended that all the windows in this transept shall be devoted to illustrating the Incarnation of our Lord.

The window above the door, and that facing it, are in memory of Mr. Henry Wood, who held the office of Warden of the Great Account in this parish (1899–1900). The figures in the first are—

Enoch.	Noah.	Moses.
Abraham.	Jacob.	Joseph.

Those in the second—

Isaiah.	Jeremiah.	Micah.
Hosea.	David.	Ezekiel.

All of whom either prefigured or predicted the Incarnation.

These two windows, the gift of the family, were unveiled by Sir Frederick Wigan, Bart., November, 1900.

In the window over the organ will be represented—

Angels singing from the Psalms of David passages prophetic of the Incarnation, "Out of Zion hath God appeared," &c.

The remaining windows in this Transept, though somewhat curtailed in area, will continue the same theme.

These three unoccupied windows await donors.

Affixed to a pillar, close to the organ, will be observed the armorial bearings* of the distinguished ecclesiastic and statesman,

Cardinal Beaufort.

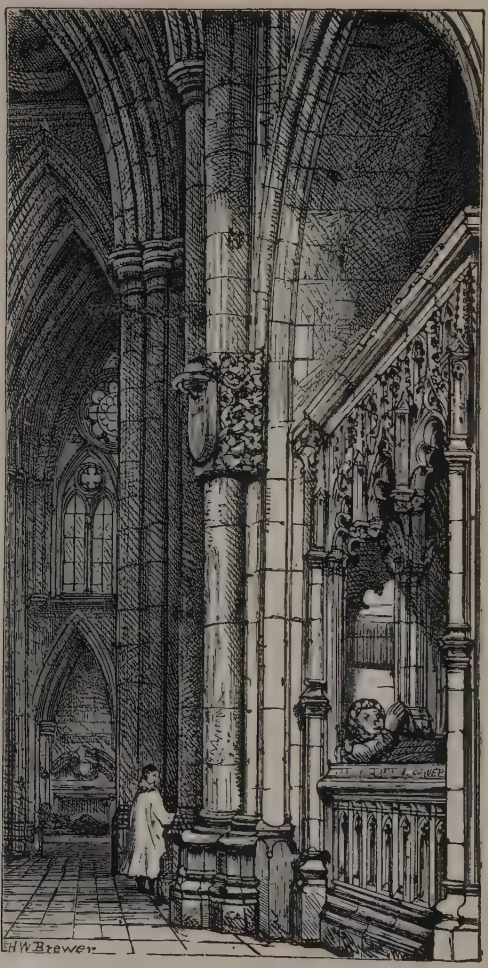
His father, John of Gaunt, Duke of Lancaster, was married three times. By his first wife he had an only son, who became Henry IV., and by his third he had Henry Beaufort, who was, therefore, half brother to the king. He derived his name from Beaufort Castle, at Anjou, in France, the place of his birth. He was promoted to the see of Lincoln in 1398, translated to Winchester, in succession to William of Wykeham, in 1404. He was nominated to the cardinalate in 1417, but refused the honour at the urgent entreaty of the king. He was again nominated in 1426, and in the same year he received the cardinal's hat at Rouen. The acceptance of this dignity has been considered the great political mistake of his life. For although it was "the natural object of clerical ambition in his time . . . it was not the less a blunder; it involved him immediately in the great quarrel which was going on at the time between the Church and State of England and the papacy; it to some extent alienated the national goodwill, for the legation of a cardinal was inextricably bound up in the popular mind with heavy fees and procurations."[1] In his will he styles

* Azure: France and England quarterly. Or. within a bordure Componée. Azure and Argent: surmounted by a Cardinal's hat. with strings pendant, knotted. intertwined. and tasseled.

[1] Stubbs: *Constitutional History of England*. vol. iii.. p. 108 (Oxford, 1878).

himself "Cardinal of England." He died in 1447, and lies buried in Winchester Cathedral.

He was known as the "rich cardinal," and is credited with having rebuilt this South Transept at his own cost, or in conjunction with our poet, Gower, after the ruins of a great fire.



9. Tomb of the First English Poet, Gower (moved to Nave). Arms of Cardinal Beaufort. Lockyer Monument.

This Prince of the Church was a sincere patriot, and employed his great wealth for the defence and protection of the country, advancing large sums to the king on the security of the Customs and Crown Jewels. He left large bequests for charitable purposes. Some have taunted him with having amassed his wealth through money-lending. With regard to this, let us hear Dr. Stubbs:—"In these monetary transactions the bishop probably acted as a contractor on a large scale, and deserved the thanks of the country far more than the odium which has been heaped upon him as a money-lender. It can scarcely be supposed that the very large sums which he lent were his own, for although he held a rich see he had not inherited any great estate, and he kept up a very splendid household. It was probably his credit, which was unimpeachable, more than any enormous personal wealth, that enabled him to pour ready money, when ready money was scarce, into the king's coffers.*

Let us hear the summary of his character by the same author (the late Bishop of Oxford, and at one time Regius Professor of Modern History):—"For fifty years he had held the strings of English policy, and done his best to maintain the welfare and honour of the nation. That he was ambitious, secular, little troubled with scruples, apt to make religious persecution a substitute for religious life and conversation; that he was imperious, impatient of control, ostentatious and greedy of honour—these are faults which weigh very lightly against a great politician, if they be all that can be said against him. It must be remembered, in favour of Beaufort, that he guided the helm of state during the period in which the English nation tried first the great experiment of self-government with any approach to success; that he was merciful in his political enmities, enlightened in his foreign policy; that he was devotedly faithful and ready to sacrifice his wealth and labour for the king; that from the

* Stubbs: *Constit. Hist.* iii., p. 91.

moment of his death everything began to go wrong, and went worse and worse until all was lost."*

Shakespeare, (*Henry VI., Second Part, Act iii., Sc. iii.*), apparently for no reason, represents his death-scene as void of faith or hope—

WARWICK: "See, how the pangs of death do make him grin."
SALISBURY: "Disturb him not, let him pass peaceably."
KING HENRY: "Peace to his soul, if God's good pleasure be!
Lord cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hopes.—
He dies, and makes no sign. O God, forgive him!"
WARWICK: "So bad a death argues a monstrous life."

But we will try to forgive the poet for the sake of the beautiful thought, so full of charity, to which the king gives utterance, in response—

"Forbear to judge, for we are sinners all.—
Close up his eyes, and draw the curtain close,
And let us all to meditation."

Very different was the actual scene. "The Cardinal of England passed away; not, as the great poet has described him, in the pangs of a melodramatic despair, but with the same business-like dignity in which for so long he had lived and ruled. As he lay dying in Wolvesey palace at Winchester, he had the funeral service and the mass of requiem solemnized in his presence; in the evening of the same day he had his will read in the presence of his household, and the following morning confirmed it in an audible voice; after which he bade farewell to all, and so died." †

I have thought it only right and fair, in support of my own views, to make these extracts from the writings of a great and unbiassed historian, in order to remove the impression which the words of Shakespeare, and of others, are calculated to leave on the mind of the general reader.

He had the unique privilege and distinction of crowning with his own hands the only English monarch that ever sat

* Stubbs: *Constit. Hist.* iii., p. 139.
† *Ib.*, p. 138.

on the throne of France—his grand-nephew, Henry VI. This took place in Paris in 1431. The golden lilies of France, as figured on Beaufort's shield before us, had never before nor after appeared so appropriately in the Royal Arms of England.*

ROYAL ARMS OF HENRY BEAUFORT.

10.

In order to strengthen his house by a powerful alliance, and, perhaps, also with a view of uniting the crowns of England and Scotland, he was instrumental in effecting the marriage of his niece, Lady Joanna, daughter of his brother, Sir John Beaufort, Earl of Somerset, to James I., of Scotland. It is a story of romance and tragedy. The young Prince, in his flight from his own country and kin, at the tender age of between ten and eleven, to the Court and Schools of France, was driven by a storm on to the English

*How came the *lilies* into our Royal Coat? Edward III. on a great occasion appeared in the presence of Philip, King of France, in the Cathedral at Amiens, in a robe and train of crimson velvet, embroidered with the English leopards, his crown on his head, and golden spurs on his heels. Soon after this (1340) he declared himself to be the lawful King of France, in right of his mother, Isabella, daughter of Philip IV., and quartered, for the first time in English history, the French *fleurs-de-lys* with the English leopards, adopting the motto *Dieu et mon Droit*. The English Parliament in 1369 confirmed his claim; and from that time, until the reign of George III., the *fleurs-de-lys* were quartered on the Great Seal with the English lions (*alias* leopards).

coast, captured and detained a prisoner (with much liberty and kindness, however), first in the Tower of London, after that, in the Castle of Nottingham, and finally in Windsor Castle, for about eighteen years. And although, sometimes, "stone walls do not a prison make," yet "no bastille is deep enough to exclude the light of love," and we are told that shortly before his release he found himself a willing captive to the charms of the fair Princess—

"Such a Lord is Love,
And Beauty such a Mistress of the world."—*Tennyson.*

He was a Poet,* and sang of her beauty to the music of his harp, an instrument in the playing of which he is said to have possessed unrivalled skill. His cruel murder in the Dominican Monastery at Perth terminated a happy union, after which she married Sir James Stuart, the Black Knight of Lorn.†

In the adjoining bay, now occupied by a portion of the New Organ, there stood for some sixty years the monument of John Gower, now restored to its rightful place in the Nave, where we shall see it in due course.

Turning round, there is a good view of the North Transept, the graceful arches and solid pillars of the Tower, and the magnificent wrought-iron gilt

Candelabra,

lofty, many-branched, and ornamented with a golden Dove, Mitre, and Crown, painted in heraldic colours. This is the noble gift of Dorothy Applebee, in 1680, and is one of the finest and most beautiful of its kind to be found anywhere.

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* He wrote a poem of considerable length and power, entitled "The King's Quair," in which he celebrates the story of his love. This poem, consisting of 200 stanzas of seven lines each, has been carefully and excellently edited within recent years by Prof. Skeat. The word "Quair" signifies "book," from the old French *quayer* or *cayer*, modern French *cahier*. *Cf.*, our word *quire*.

† *See* further: *South-West Porch.*

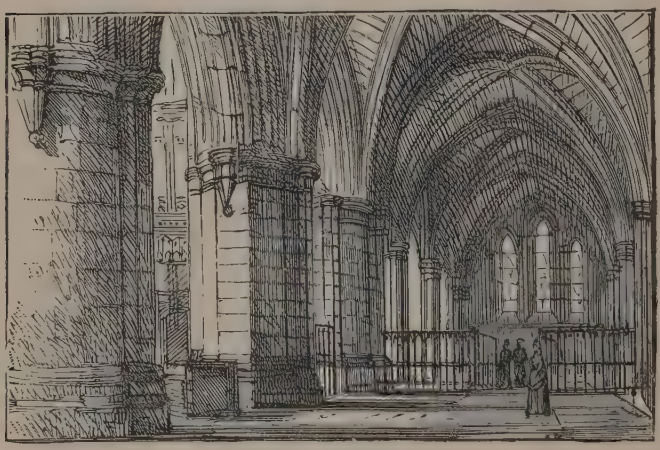
The famous candelabra in the Cathedral of Pisa, from the swaying of which Galileo caught the idea of the pendulum, is not, I think, to be compared with ours in dignity, dimensions, or grace.

Dorothy, the *gift of God*, who has left us this beautiful gift for God's House, was laid to rest within the Sacrarium, 4th May, 1682.

III.

South Aisle of Choir.

Moving a little further to the left, and standing back, we have an excellent view of the South Aisle of the Choir, and beyond into the Ladye Chapel, terminating with its



11. South Aisle of Choir (looking East).

window of three sharply-defined lancet lights—the architectural three in one. As we enter this Aisle we may recognise at our feet a token of the great antiquity of the site of this Church and its surroundings—some Roman

Tesseræ

found about seventy years ago in digging a grave in the south-east angle of the churchyard, where more of the same

kind remain.* It was the custom of the Roman army in their marches to carry such materials, in order to pave the spot where the prætorium or general's tent was erected. Many other remains of Roman antiquity have been discovered from time to time in the parish, such as coins, cinerary urns, lachrymatories, terra-cotta sepulchral urns, &c. In examining the foundations of the new Nave, and making excavations here and there, a few pieces of Roman pottery were brought to light. *Stoney Street*, which runs through the adjacent market, also commemorates the Roman occupation. The Romans, it is well known, taught the Ancient Britons to develop the resources of this country. They opened up the island by making roads paved with *stone*. These roads were called *strata*, hence our word *street*.

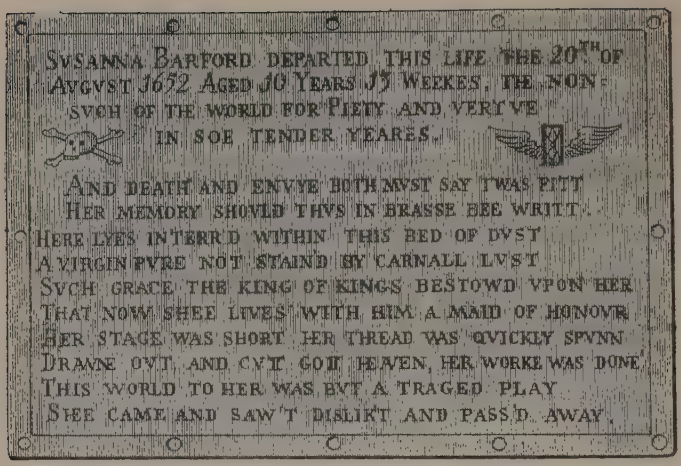
The Non-Such† of the World.

Immediately on the left is a brass—the only one of any antiquity in the Church—with the following quaint inscription :—

*In 1833, Mr. A. J. Kempe, a distinguished archæologist, and a defender of our Ladye Chapel in the days of its trouble, announced, at a meeting of the Society of Antiquaries (as reported in the *Mirror* of that year, No. 615), the discovery in the previous year of these or similar Roman relics :—"At the attack and destruction of Roman London by Boadicea, great numbers of the Romans escaped into Southwark, and, remaining there, much increased its size and importance. The principal buildings appear to have been round the site of St. Saviour's Church, and on that site there was probably a temple. Some coarse tesselated pavement was discovered in November last, with boars' teeth and other articles on it, and a rude pavement was lately found in digging in the churchyard about ten feet deep, with a coin and two large brass rings."

†"That which no equal hath in art or fame,
Britons deservedly do Non-such name."—*Leland.*

A magnificent and picturesque building, with carved gables, Kremlin spires, and gilded vanes, once stood on London Bridge, called Non-such House; so named, not only on account of its grandeur, but because its mode of construction was unique. It was made in Holland, entirely of wood, brought over in pieces, fitted together with wooden pegs only, not one nail being used in the whole fabric. It lasted from about 1585 until 1757, when the houses on the bridge were removed.—Vide *Chronicles of London Bridge*, by "An Antiquary" (Thomson), p. 344–8.


SVSANNA BARFORD DEPARTED THIS LIFE THE 20TH OF
AVGVST 1672 AGED 10 YEARS 11 WEEKES, THE NON-
SVCH OF THE WORLD FOR PIETY AND VERTVE
IN SOE TENDER YEARES.

AND DEATH AND ENVYE BOTH MVST SAY TWAS PITT
HER MEMORY SHOVLD THVS IN BRASSE BEE WRITT.
HERE LYES INTERR'D WITHIN THIS BED OF DVST
A VIRGIN FVRE NOT STAIN'D BY CARNALL LVST
SVCH GRACE THE KING OF KINGS BESTOWD VPON HER
THAT NOW SHEE LIVES WITH HIM A MAID OF HONOVR
HER STAGE WAS SHORT HER THREAD WAS QVICKLY SPVNN
DRAWN OVT, AND CVT GOD HEAVEN, HER WORKE WAS DONE
THIS WORLD TO HER WAS BVT A TRAGED PLAY
SHEE CAME AND SAW'T DISLIKT AND PASS'D AWAY.

12.

The New Organ

(By Lewis & Co.)

This is the noble gift bestowed upon the Church by the late Mrs. Robert Courage, "regardless of expense," in memory of her husband. It contains more than 4,000 pipes, and with extras, has cost nearly £6,000. It consists of four manuals and pedal; and, amongst other interesting features, may be noticed a novel arrangement of combination keys for changing the stops, and a new system of interchangeable composition pedals. Great difficulty was experienced in finding a suitable site for it. The Architect was anxious to have it placed in the great tower arch leading to the north transept. A few, however, felt that in that position it would mar the rare beauty of that part of the Church. The organ in Chester Cathedral occupies a similar position, but Dr. Bridge, whose opinion was invited, wrote to say that "from a musical point of view such an arrangement was most unsatisfactory."

Finally it was resolved to build a chamber* for it, the donor generously offering to bear the additional expense. This chamber, with one large opening towards the west, and two smaller ones into this Choir Aisle, is a fresh structure, although it stands on a portion of the site of the St. Mary Magdalene Chapel, which dated from the thirteenth century, but was removed in 1822.

Abraham Newland.

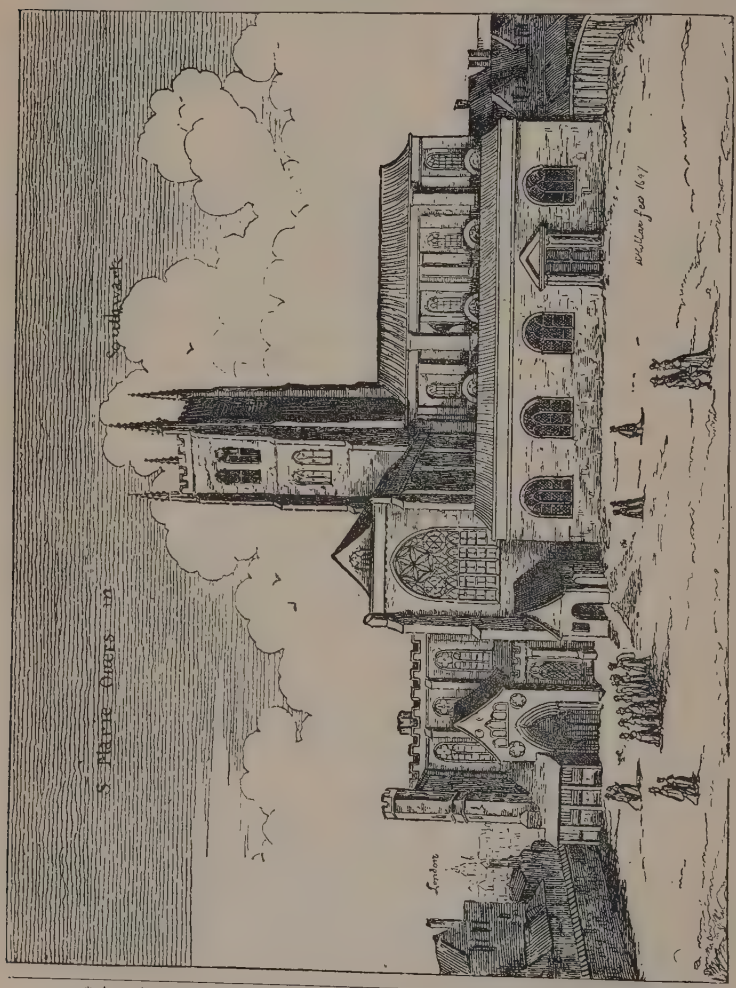
Beyond the door of this Aisle, and between the lancet and the next window, there is a plain slab fixed in obscurity on the wall, to the memory of this remarkable man. He was born in this parish, and his baptism (1730) and burial (1807), are recorded in our Registers. According to a memoir of him in the writer's possession, published the year after his death, his father belonged to Bucks, was married twice, and had twenty-five children!

*This is not an ideal position, but it is the best under the circumstances. Some enthusiasts, who seem to imagine that churches were built chiefly, if not solely, for the purpose of accommodating organs, and that architectural beauty is a secondary matter when brought into competition with music, would like to see this instrument distributed throughout the arcading of the Choir. Others of the less rapturous sort would rather see it placed, as Mr. Hope-Jones once in all seriousness suggested, high up in the tower, with the pipes downwards!

The Organ does not seem to suffer much, however, in its somewhat restricted area, as the following words of our present organist go to show:—"This noble instrument may fairly rank as one of the most complete and effective in the metropolis. Its beauty and variety of tone, its delicate and refined voicing, are noticed by all who have heard it played." The entire action is electro-pneumatic, and the wind is supplied by a rotary hydraulic engine, driven at a pressure of 700 lbs. to the square inch.

The Lady *Electra* has been wayward and embarrassing at times; but, under recent management, her eccentricities have diminished, and her manners improved.

Abraham entered the Bank of England as clerk, and rose through the usual gradations, until his faithfulness and abilities were rewarded by his appointment to the post of Chief Cashier. Apartments were then assigned to him in



13. St. Saviour's as it appeared in 1647, shewing the St. Mary Magdalene Chapel.
(From an Engraving by Hollar).*

*At that period, it will be noticed, the tower was buttressed—a feature which has long since disappeared. It was from its summit that Hollar sketched his famous views of London before and after the Great Fire of 1666.

the Bank, and so great was his conscientiousness, that until the day of his retirement, 25 years afterwards, he never once slept out of the building. He died two months after leaving his post, bequeathing £60,000 in the stocks to his landlady, whose gratitude is represented by the mean tablet before us. Although he had many friends, he was not so vain as to imagine they would dissolve in tears at the news of his death, and he wrote this epitaph (which, I need hardly say, is not on the monument) for himself shortly before his death :—

> "Beneath this stone old Abraham lies,
> Nobody laughs, and nobody cries,
> Where he is gone, and how he fares,
> No one knows, and no one cares."

In his last hours he asked to see the papers, in order, as he said, that he might be able to convey the latest news to the people on the other side.

His biographer closes the record of his career by saying: "The life of Abraham Newland will not be studied without advantage. No human being was his enemy, he injured no one, he conferred benefits on all with whom he was connected, he lived in credit and usefulness, and he died in peace."*

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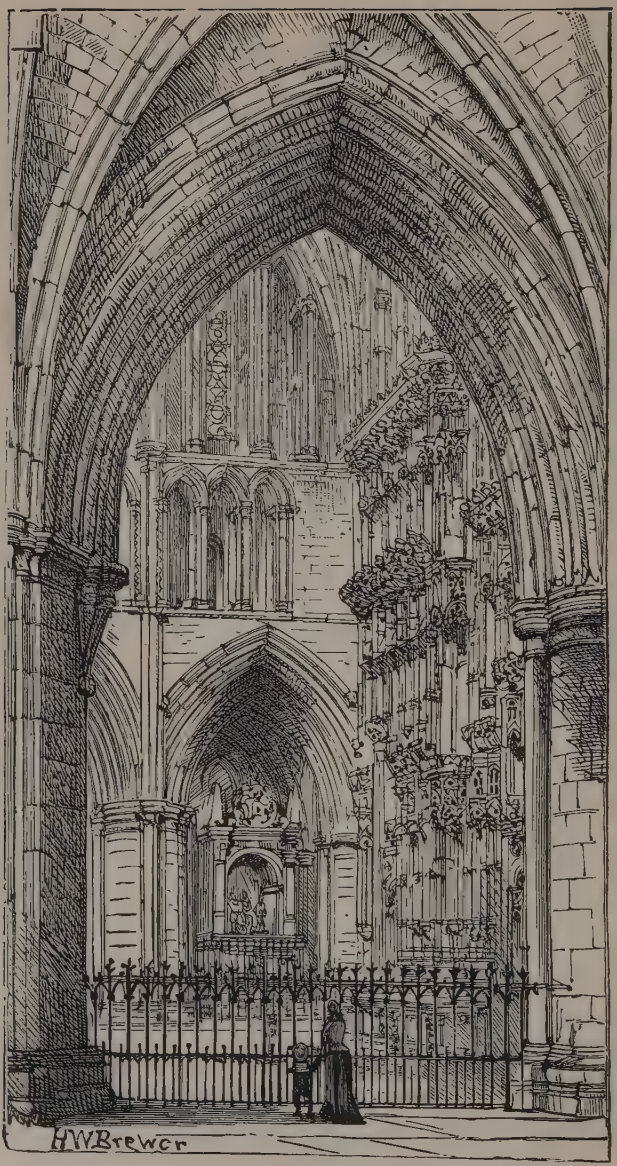
* "I'd rather have a Guinea than a One Pound Note." So runs the burden of a song very popular in the days when Abraham Newland was the financial incarnation of the solvency of the Bank of England, and, consequently, of the national credit; when one section of the community looked upon an irredeemable paper currency as a blessing, while others regarded it as the reverse; and when it was felony, by Act of Parliament, to buy or sell guineas for profit. A bank-note was styled an 'Abraham Newland,' for none were genuine without his signature. This explains the witty saying of Upton :—

> 'I have heard people say *Sham Abram* you may,
> But you must not sham Abraham Newland.'

To *Sham Abram* signified to feign illness or distress in order to avoid work, a phrase in use among sailors, and probably derived from the Abraham Ward in Bedlam, which had for its inmates begging impostors, who feigned lunacy, and wandered about the country decked with party-coloured ribbons, fox-tails, tape in their hats, and carrying long sticks with streamers; but 'for all their madness, they had wit enough to steal as they went along.'

In Newland's day the punishment of forgery was death.



14 ALTAR SCREEN.
Tomb of Humble. Triforium. Clerestory.

George Gwilt.

The next window affords a good specimen of the bad glass which prevails in this part of the Church; but this is altogether eccentric and kaleidoscopic, and hurts the eye as a discordant note the ear, and is altogether out of harmony with the sound reputation of the Southwark architect who loved the place and this House so well, and who, during the restoration of the Ladye Chapel (1832–3), gave his services gratuitously. He lies buried in the churchyard outside this window, and there is a tablet of polished granite, heart-shaped, behind the Altar Screen, which records his self-denying work.

Turning the back on Gwilt's window, we have a striking side-view of the Altar Screen, with part of Triforium and Clerestory of Choir.

IV.

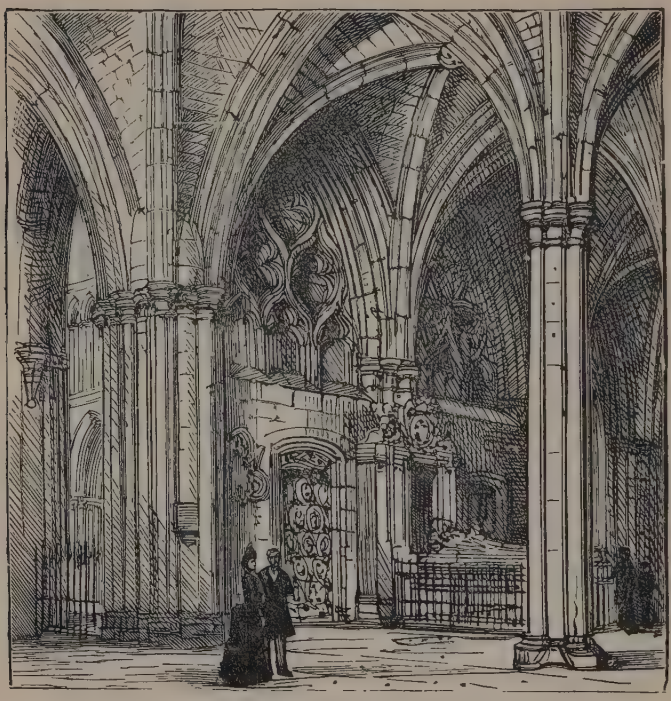
From here we pass into

The Ladye Chapel.

This portion of our Church has a three-fold claim upon our attention.

First, because of its unique architectural beauty. All the chief writers on St. Saviour's, whether architects, artists, or antiquaries, experience much difficulty in giving adequate expression to their admiration of it. They declare that whatever excellencies may have been noticed in the other parts of the building, it would appear that an attempt has been here made to concentrate them in the elegant simplicity

of its harmonized design, and the admirable principles of its scientific construction, its slender pillars, with their shafts,



15. Ladye Chapel (South-West).

Tomb of Bishop Andrewes. Blank Windows, once open, with Decorated Tracery, *temp.* Ed. III.
Carved Oak Bosses (removed to North Transept).

detached* at the four cardinal points, and the beautiful groinings of the vaulted roof, its single and triple lancet windows of the most perfect symmetry, the correctness of its proportions, and the accuracy of its details, combine to render it such a pure, chaste specimen of the Early English style, as to make it difficult to find its equal anywhere.

*In Early English work the shafts are often detached, but in Decorated they form an integral part of the solid masonry itself.

A very distinguished antiquary speaks of it as "One of the most chaste and elegant examples of the early pointed architecture of the 13th century in the country; for soon after, the simplicity of design became florid and overlaid." Another *(Gent. Mag. 1832)* says: "In the solid pillars and acute arches, in the lancet windows, and simple groined roof, may be viewed an unaltered building of the 13th century. The groins of the Chapel are perfect, and extremely beautiful. Corresponding to the four gables without (Illus. 1), are four aisles within, the outer ones continuous with the north and south aisles of the choir and nave, and from east to west three aisles." Nor will the late Mr. Dollman come behind any in his admiration, for he writes: "They who designed this beautiful retro-choir* were artists in the truest sense of the word, for viewed from whatever point, its picturesque charm, gracefulness of design, and merits of

* Southwark folk, and many others, will find it extremely difficult to abandon the charming name by which it is generally known, and which it has borne from time immemorial, in favour of the cold technical designation above. In the pages of the *Gentleman's Magazine*, where it is constantly referred to from year to year, in the first and second quarters of the last century, by *eminent architects and antiquaries*, and in all the old books upon St. Saviour's, it invariably receives the charming title of THE CHAPEL OF OUR LADYE; by which also it has always been known to the "oldest inhabitant": and it is a mere modern affectation to call it by any other name. Dugdale, who is our greatest authority in such matters, also styles it the "Lady Chapel." (*Monasticon*, vol. vi., p. 171). See also J. Willis Clark: *The Observances in Use at the Augustinian Priory of Barnwell*, where, in a plan drawn by Mr. St. John Hope, the Ladye Chapel occupies a position similar to ours; and jutting out from it at the north-east angle is another Chapel, called the Little Ladye Chapel. The true designation of the so-called Bishop's Chapel, which stretched out in an easterly direction through the bay now occupied by the Benson window, until its unfortunate removal in 1830, was, probably, the *Little Lady Chapel* described in the Inventory there made in 1538, as "the lytell Chapel of our Lady." But the reader is at liberty to take whatever view he thinks best. The matter is not very important. It is certain, however, that, even in the days of Edward VI., a Ladye Chapel did exist somewhere here, as the following excerpt from the Inventory taken of the goods of St. Saviour's Church in that reign, shows:—"Item ij. hanginges for our Lady altar, one above and an other beneth of redde tyssewe."

detail, alike bear witness to the superior intelligence of the minds that conceived and the hands that executed it."

Considering its singular architectural beauty, and historic celebrity, it is almost incredible to conceive the mercenary and sacrilegious uses to which it was subjected soon after it fell into the hands of the Parishioners. Stow relates that it was "leased and let out, and the house made a bake-house. Two very faire doores that from the two sides of the chancell of this church, and two that thorow the head of the chancell (as at this day they do againe) went into it, were lath't, daub'd and dam'd up, the fair pillars were ordinary posts against which they piled billets* and bavens†; in this place they had their ovens, in that a bolting‡ place, in that their kneading trough, in another (I have heard) a hog's trough, for the words that were given me were these: 'this place have I knowne a hog-stie, in another a store-house to store up their hoarded meal,' and in all of it something of this sordid kind and condition. It was first let to one Wyat, after him to one Peacocke, after him to one Cleybrooke, and lastly to one Wilson, all bakers, and this chapell still employ'd in the way of their trade, a bakehouse, the same part of this bakehouse was some time turned into a starch-house." The vestry minutes and account books confirm this statement of the invaluable Old Chronicler; for we find that in 1551 (Ed. VI.) a lease was granted to one "Hemsley Ryelle, for iiijd. a year, to set his carts on," within the churchyard walls; and an order of vestry, two years later, directs the "Olde chapel behind the chancell to be let for the benefit of the School." St. Paul's Cathedral and St. Bartholomew, Smithfield, suffered in a like manner, recalling the mournful cry of the Psalmist, "O God, the heathen are come into Thine inheritance, Thy holy temple have they defiled. We are become a reproach to our

* *Billet*, a thick piece of wood cut to a suitable length for fuel.
† *Baven*, or *bavin*, a bundle of brushwood used in bakers' ovens.
‡ *Bolting*, sifting.

neighbours, a scorn and derision to them that are round about us." Even as late as 1832, in accordance with a shameful proposal from the New London Bridge Committee, a resolution was carried by a large majority in the Vestry for the entire removal of this part of our Church!

The history of the Ladye Chapel would scarcely be complete without some reference to the

STRUGGLE TO SAVE IT,

which was vigorously maintained for two whole years by the leading parishioners, assisted by sympathisers all over London and throughout the country. The whole nation was roused.

The best contemporary record of the conflict will be found in the pages of the *Gentleman's Magazine* from 1830 to 1832, and in the *Mirror* of the same period.

On the occasion of the widening of the approaches to London Bridge in those days, the Building Committee were bent upon the destruction of this Chapel, in order to provide more space on the southern side.

Dr. Sumner, Bishop of Winchester, from whose diocese Southwark was not then severed, intervened, refusing his consent to the proposed act of vandalism. Thereupon the iconoclasts introduced a Bill into Parliament, in which this architectural gem was scheduled for demolition. Then began the fray in earnest. The parishioners were divided. Religious and political rancour ran riot. There were blasts and counterblasts, angry meetings, heated controversies, eager canvassing of the people for their votes as in a contested election. By a large majority (380 against 140) the party of good taste and sense triumphed at the poll, and this most beautiful portion of our Church, which bears the same relation to the whole as the head to the body, was saved. The work of restoration was commenced almost immediately, and the reproach swept away.—*Laus Deo.*

To recount in detail the incidents of that contest would be tedious and unedifying. One little speech, however,

advocating the policy of annihilation, which fell from the lips of a local banker, Weston by name, is so extraordinary that I cannot refrain from reproducing it. At one of the gatherings of the foe, he is reported (*Gentleman's Magazine*, 1832), to have relieved his soul as follows:—"He was of opinion that the parish was now called, from a regard of its own interest, and as a matter of duty, to consent to the removal of that part of the church called the Spiritual Court. They should not allow any nonsense of national pride to deter them from merging all the objects in their own advantage. The parishioners who pay rates should not be deluded by antique fame, or by the magnificence of masonry. They should look to the present times, and to themselves. The dilapidation of that old appendage, however beautiful, gorgeous, and noble, would still be a pecuniary saving to the householders. They would gain by its demolition. To be sure, the book-reading lovers of antiquity would say, 'Horrible!' With such men he had nothing to do—with such men he possessed no sympathy of feeling."

The man who, above all others, helped to save the situation by his energy, ability and self-sacrifice, Thomas Saunders, F.S.A., in reply declared, that "this was not a cold question of pounds, shillings and pence—the god of some men's idolatry—but was an inspiring question of national glory." This good man's motto was *Scuto Amoris Divini*, and under that shield we trust he is sheltered in peace.

The battle was won, but the opposition continued. We are significantly told that the first stone of the restoration was laid "rather unexpectedly, and without ceremony."

This took place, July 28th, 1832:

"*Deo Favente,*
Rege Gulielmo Quarto,
Wintoniæ Carlo Ricardo Episcopo
Munificentissime Adjuvante."

The Chapel affords an interesting illustration, which may be taken in at a glance, of the

PROGRESS OF THE POINTED STYLE.

We have first the simple lancet-like window with the tooth ornament,* standing alone, and the triple lancet, grouped and bound together by an enclosing arch (Early English): then the two three-light windows with mullions† and tracery (Transitional),‡ that on the south geometrical, with its circles, quatrefoils, etc., that on the north reticulated, slightly more elaborate, and later: after this, the blank windows at the back of the Screen, with their more graceful lines, sometimes called "flowing tracery," and by the French "flamboyant" (flame-like), belonging to the Decorated Period of Edward III.

It is remarkable, in the second place, as having been the scene of the trial and condemnation of the

‖ Anglican Martyrs

in 1555, a memorable date in the history of our Church, and in the annals of our country. Beneath that three-light

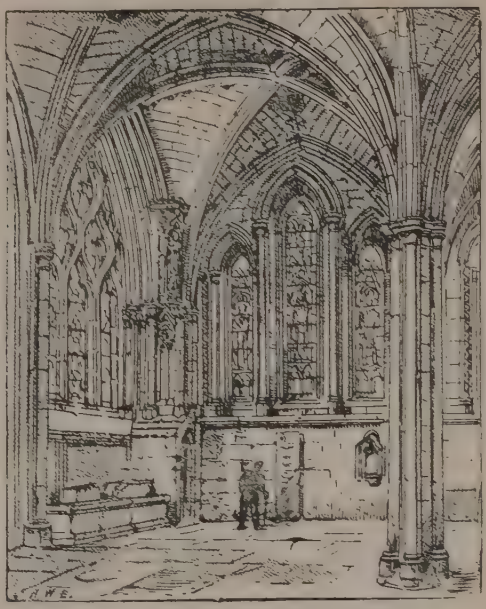
*Resembling a row of teeth, sometimes called Dog's Tooth, and Shark's Tooth, and the Diagonal Flower. By French antiquaries it is named *Violette*, as it often bears considerable likeness to that flower when half expanded.

†*Mullion*, the vertical bar dividing the lights of a window.

‡The work executed when one style was merging into the next is known as Transitional.

‖They are sometimes, but erroneously, styled "Protestant" Martyrs. This was a struggle maintained by Churchmen from beginning to end. Protestantism, in the sense of Separatism, had no existence in this country before the time of Elizabeth. There was heresy in abundance, but as yet no schism. The Church from Henry VIII. to Elizabeth included men with grievously heretical opinions; but so far there had been no schism, no body of men had united together and cut themselves off from the Church, and set up altar against altar. The first body of men who took this step were the Independents, about the year 1566, led by Brown (hence called "Brownists." (*Vide* Cutts: *Turning Points Eng. Ch. Hist.*) This Brown

window in the north-east bay of this Chapel (which was marked by a railing, chair and desk, up to 1832), sat Stephen



16 LADYE CHAPEL (NORTH-EAST).

Piscina. Stone Coffin (removed to North Transept), Easter Sepulchre.

N.B.—This corner is the precise place of the Consistory Court, where the Anglican Martyrs were examined and sentenced.

Gardiner, Bishop of Winchester, and his fellow Commissioners, Bonner, Bishop of London, and others, acting under

was a local man. Lord Burghley, his relative, found a place for him as schoolmaster of St. Olave's Grammar School, which, united with St. Saviour's Grammar School in recent times, still exists in an adjoining parish. "Asserting the principle that each congregation is a law to itself, he left the Church, in which he had obtained preferment, and formed throughout the country bodies of Christians organised on the Congregational model, to whom separation was the first of duties. After having been repeatedly imprisoned he fled to Holland; but when there he again changed his opinions, conformed to the Church, and ended his days in the possession of his English benefice." (Wakeman).

authority from the See of Rome, and of Mary and her obsequious Parliament, to try certain Prelates, Dignitaries and Priests of the Church of England, whose only crime, apparently, consisted in a stout resistance to the usurpations of the Papal Schism. It was here they witnessed a good confession, and from here they went forth to receive their baptism of fire. We are bound to honour these men, notwithstanding the occasional extravagancy of language and opinion to which they gave vent under examination, remembering the terrible crisis they had to face, which was nothing less than the deliberate and powerful attempt to re-impose upon our Apostolic Church—which existed in this land, centuries before the "Italian Mission" of St. Augustine in 597—the Vatican yoke, backed by an unpatriotic Queen, who, to gratify the wishes and win the love, never granted, of the haughty Spaniard, Philip, her husband, of whom she was "unalterably and pesteringly fond," was ready and eager apparently to sacrifice her subjects and her kingdom. But for these men in their day, and the providential winds of heaven, and the wooden walls of our navy, manned by brave men, that shattered the ships of the Spanish Armada, in the succeeding reign, we might at this moment be under a combined foreign domination, utterly repugnant to the English character, both in a religious and political sense.*

Seven of the numerous band of Martyrs of Mary's reign are commemorated here by six lancet lights, three on the north-east, and three on the south-east; and by that atrocious blur and blot and daub on the south—a crime and sin against every canon of good taste and feeling.

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*St. Saviour's parish, according to the *Vestry Minutes*, provided towards the Armament against the Spaniards "13 pick-axes, 13 spades, and 13 bills." It is a noteworthy circumstance, that, in spite of the fact that the Armada sailed under the benediction of the Pope, the commander of the English fleet was a Roman Catholic by conviction —Lord Howard of Effingham. His example was followed by the great majority of his co-religionists, who readily and eagerly drew their swords for their Queen and country.

The six lancet lights are not unpleasing, if seen at a point, down the Nave, where distance lends enchantment to the view; but the best way in which to see this Philpot window is to retire as far as possible from it, and then execute a *volte-face*.

Philpot is not nearly so closely identified with us as the other six. His trial was not held here, but in the Bishop of London's House, St. Paul's.

Space will not permit us to add much more than the names of these good men:

1. Rev. Lawrence Saunders, Rector of Allhallows, Bread Street. Burned at Coventry.
2. The Right Rev. Robert Ferrar (or Farrar), D.D., Bishop of St. David's. Burned at Carmarthen.
3. Rev. Dr. Rowland Taylor, Rector of Hadleigh, Suffolk. Burned at Hadleigh.
4. Rev. John Bradford, Prebendary of St. Paul's. Burned at Smithfield.
5. The Ven. John Philpot, B.C.L., Archdeacon of Winchester, son of Sir Peter Philpot, Hants. Burned at Smithfield.

Toleration was not understood by either side in those days. Take the case of Philpot as an illustration.

Philpot—stern martyr, ready alike to inflict or to bear—in his examination, showed that he too could be a persecutor even unto death. It will be remembered that, in the previous reign (Edward VI.), the Reformers condemned to the stake a person named Joan of Kent, for denying the Incarnation; for "the Statute which repealed the heresy laws did not altogether stop the burning of heretics, as the lawyers discovered that heresy was punishable by the common law." (S. R. Gardiner.) Philpot, in the course of his trial, declared that "as for Joan of Kent, she was a vain

woman (I knew her well), and a heretic indeed, and well worthy to be burnt."*

Hence it was Philpot's opinion that it was no crime to burn heretics. And it also follows that, had he been in power, he would have sent Gardiner and Bonner, and the rest, to the stake. Whatever party was uppermost considered it quite lawful, in those days, to crush out by torture and death all opposition in the party that was weak and in the minority. Similarly, on the Continent, Calvin consented to the death of Servetus.† So also was it in the case of the Pilgrim Fathers, who fled from Europe in search of religious liberty, and scarcely had they touched the shores of New England when they began to persecute each other.‡

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* *Examinations, etc., of Archdeacon Philpot*—Parker Society; also Foxe: *Acts and Monuments.*

† The case of the Spanish Physician Servetus, sentenced by Calvin, and burnt at Geneva (1553)—two years before the Marian fires were lighted in our own country—for publishing and defending heretical doctrines, is fully examined by his biographers, Henry, Dyer, and others (*Vide Quarterly Review*, No. 176, p. 561, *sq.*) There we find instances quoted of divines who justified, and even applauded, the terrible conduct of Calvin in that fearful tragedy. Servetus escaped the Spanish Inquisition of his native land to be flung to the flames by the Protestants of Geneva.

"On Calvin's return to Geneva by the invitation of the Council in 1541, his power was not less Hildebrandic than his temper and capacity. The exercise of spiritual jurisdiction was absolutely vested in a Consistory, of which he was himself the standing president, and whose decisions, often harsh and merciless, were guided by his sovereign will." (Hardwick: *Hist. Christ. Ch. during the Reformation*).

‡ In 1631, in Massachusetts, Roger Williams, a Baptist minister, was expelled from the colony on account of his opinions. In 1650 a code of laws was drawn up for Connecticut, and began:—"Whosoever shall worship any other God but the Lord shall be put to *death*." Non-attendance at public worship was punished with a fine.

Obadiah Holmes was "well whipt" for being a Baptist. On one occasion three Quaker women were stripped to the waist amid frost and snow, and flogged through eleven towns. Ears were cut off, and tongues bored through with a red-hot iron, for religious offences. Even the fires of Smithfield were re-kindled by Puritan hands in the New World. Indians who had submitted to baptism, and afterwards returned to their old belief, were burned as relapsed heretics. (Cutts: *Turning Points Eng. Ch. Hist*).

6. The Right Rev. John Hooper, D.D., Bishop of Gloucester, and afterwards of Gloucester and Worcester. Burned at Gloucester, where he is commemorated by a statue erected on the spot where he breathed his last in the flames.

When offered the See of Gloucester he hesitated for some time before accepting it, because he regarded episcopal vestments as the mark of Antichrist. At last he consented to appear in them at his consecration, but discarded them for ever immediately the ceremony was over.

Last, but not least—

7. Rev. John Rogers,* Vicar of St. Sepulchre's, and Prebendary of St. Paul's. Burned at Smithfield.

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* He was the editor of the "Thomas Matthew" Bible, and singled out for the first attack, because that Version was extremely distasteful to Gardiner. Based on the translations of Tyndale and Coverdale, Rogers supplying the prefatory matter and marginal notes—the latter constituting it the first English Commentary on the Bible—it was printed abroad, and on the title page it is stated to have been "Set forth with the Kinges most gracyous lycēce (*licence*), MDXXXVII."

The late Col. J. Lemuel Chester wrote (Lond. 1861) a careful and exhaustive biography of Rogers, entitled "John Rogers: The Compiler of the first authorised English Bible; the Pioneer of the English Reformation, and its First Martyr," and dedicated it to Sir Frederick Rogers, Bart., the representative of the family at the time, and who died, Lord Blachford, a few years ago. The second Baronet, fifth in succession from the Martyr, was buried in Cornwood, Devon, in 1743; and on a mural tablet to his memory, in the Church, are the following words: "To the pious memory of Sir John Rogers, Bart. He was lineally descended from the learned and pious Dr. Rogers, who suffered martyrdom in Queen Mary's reign." Some branches of this family (kinsfolk of the present writer) still survive. Rogers, when abroad, married an Antwerp lady, Adriana de Weyden (the surname, which means 'meadows,' Lat. *prata*, was anglicised into Pratt), by whom he had a large family. He procured a special Act of Parliament naturalising his wife and such of his children as had been born in Germany. By adopting the pseudonym, 'Thomas Matthew,' he hoped to escape the fate of Tyndale, who was burned, in the previous year (1536), at Vilvorde, a few miles from Brussels.

He wrote with his own hand an account of his examination, in which we find references to St. Saviour's and its neighbourhood :—

"I am ready to come agayne, whensoever ye call: and so was I broughte by ye shiriefes to ye counter in Southwarke."

The Counter or Compter was a prison which occupied a portion of the site of St. Margaret's Church, where the Town Hall Chambers now stand in Borough High Street. Cf. Fr. *comptoir*, counter, bench: and Lt. *carcer*, prison.

"We were sente for in ye morninge, and by ye shyriefes fetched fro ye counter in Southwarke to ye church agayne, yt (*that*) is to S. Marie-over-ye-waye, where we were ye day before." The church had reverted to its old name, apparently, in his time.

Chancellor Gardiner "sente us to ye Clynke there to remain to nighte; and whe it was darke caryed us, wt bylles and weapons inough, and out of ye Clynke led us throwgh ye b. house *(Bishop's House)*, and so throwgh s. marye over ye wayes."

The Clink was a small prison not far from the west-end of the Church, where disorderly persons and other petty offenders were sent "to be whipped and beat hemp." Cf. Fr. *clinche*, *clenche*, thumb-bit of a door latch: also our word, *clinch*, to fasten securely.

It will interest musical people to learn that

Merbecke

was tried here for what was deemed an act of heresy in the days of Henry VIII., a few years after the Reformation. He was committed to the Marshalsea prison, in Southwark, on the charge of having made, without authority, an English

translation of the recognised Latin Concordance to the Bible. His fifth examination was held on this spot, in 1543. Subsequently at Windsor, of whose Royal Chapel he was organist, he was condemned to the stake; but Bishop Gardiner, while remonstrating with him, and saying, "Thy vocation was another way, wherein thou hast a goodly gift," interested himself on his behalf, and procured his pardon. Truly—

> "Music hath charms to soothe the savage breast,
> To soften rocks, or bend the knotted oak."—*Congreve.*

Merbecke's "goodly gift" still bears fruit; and his remarkably sweet notes, to which the Comfortable Words, the Versicles *(Sursum Corda)*, and the Lord's Prayer are set in the Communion Office, may be heard almost every Sunday morning in this Church.

Alas! the spirit which makes men "hate each other for the love of God" is not yet exorcised. Nevertheless, in spite of religious divergencies and misunderstandings, and in spite of the fact that bigotry dies hard, *it is dying;* the principle of toleration is spreading; the "pale martyr in his shirt of fire" has become an impossible spectacle in civilized lands. Our own fragment of modern history in this small corner of the world provides us, indeed, with a 'cordial for drooping spirits,' and a hope for better times. In our great work of restoring this Church, we find represented in the long list of our supporters, not only all sorts and conditions of men, from the postman to the peer, but also members of different religious denominations, reminding us of the famous saying of St. Augustine of Hippo, whom we have just commemorated in one of our beautiful windows: "In essentials, unity; in non-essentials, liberty; in all things, charity."

This beautiful Chapel is remarkable, in the third place, as containing the ashes of the great

Bishop Lancelot Andrewes:

Prelate of the Order of the Garter, the oldest and noblest Order of European Knighthood.*

He was born on the other side of the Thames, in the parish of Allhallows Barking (Barkynge Churche by the Tower), the eldest of a family of thirteen, in 1555—the year the Anglican Martyrs were tried and sentenced here. His father was a mariner and a merchant, and rose to be Master of Trinity House. He was educated at Merchant Taylors', from which School he proceeded to Pembroke Hall, Cambridge, where, in 1576, he was elected to a Fellowship, and in the following year he became Fellow of Jesus College, Oxford. He was ordained in 1580, and six years later Queen Elizabeth made him one of her Chaplains. In 1588—the exciting year of the pursuit and scattering of the *Invincible Armada*, as it was vaingloriously styled—he accepted the living of St. Giles, Cripplegate, and shortly afterwards he was made Prebend of St. Paul's, and Master of Pembroke Hall. He was a most diligent and conscientious pastor, and made the poor and infirm the special object of his care. It was at this period he wrote his *Manual for the Sick*. In the preface to the earliest edition, 1642, we are told that it was composed "about that time the Reverend Authour was Parson of Saint Giles', Cripplegate, and used by him in his ordinary Visitation of the Sicke."

He was a constant preacher at his own church, but was very reluctant to deliver more than one sermon on the same day, remarking that "when he preached twice he prated once."

* The first Prelate of this Order was William de Edyngdon, who, when he was offered the Archbishopric of Canterbury, declined, saying, "Canterbury had the highest rack, yet Winchester had the deepest manger." The saying is also attributed to Toby Mathew, Bishop of Durham, on his appointment to the primacy of York (1606). He said his elevation was for lack of grace, for, according to a homely northern proverb, York has the higher rack, but Durham the deeper manger. But Edyngdon lived long before, having succeeded to the See of Winchester in 1345.

EFFIGIES R. P. LANCELOTI ANDREWES EPISCOPI WINTONIENSIS
See heer a Shadow from that setting SUNNE.
Whose glorious course through this Horizon runn
Left the dimm face of our dull Hemisphere.
All one great Eye, all drownd in one great Teare.
Whose rare industrious Soule led his free thought
Through Learning's Universe, and (vainly) sought
Roomfor her spacious Self; untill at length
She found y may home with an holy strength
Snatcht her self hence to Heavn; filld a bright place
Midst those immortal Fires, and on the face
Of her Great MAKER fixt a flaming eye,
Where still she reads true, pure Divinitie.
And now y graue Aspect hath deign'd to shrink
Into this lesse appearance. If you think
Tis but a dead face Art doth heer bequeath
Look on the following leaues & see him breath.
Are to be sold by R. Badger dwelling in Stationers Hall 1632
ΟΡΘΟΤΟΜΕΙΝ ΚΑΙ ΟΡΘΟΠΟΔΕΙΝ
John Payne Fecit

17. The Greek motto, *Orthotomein kai Orthopodein*, signifies *To carve a straight course and to walk straight.**

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* This portrait is reproduced from an engraving, forming the frontispiece to a ponderous folio volume of his sermons, which it was my good fortune to secure many years ago, little dreaming that one day I should be so closely associated with him in the Church where he sleeps. It was "Published by His Majesties Speciall Command" (Chas. I.), and contains an "Epistle Dedicatorie" to the King by

GVIL, LONDON.
Io. ELIENS.

In 1597 he accepted a stall at Westminster, and, in 1601, the Deanery, at the hands of the Queen.

The Queen was buried in the Abbey in 1603, and Andrewes, as Dean, preached the funeral sermon. Four months later he assisted at the coronation of her successor.

Under James I., who was a great admirer of his preaching, his rise was rapid. In 1605, he was persuaded with difficulty to accept the See of Chichester, was translated to the See of Ely in 1609, and in 1618 to the See of Winchester, from which, says Bishop Buckeridge, "God translated him to heaven."

Bishop Andrewes was great (1) as a scholar. He was acquainted with fifteen languages, if not more, and Fuller quaintly writes: "The world wanted learning to know how learned this man was, so skilled in all, especially Oriental languages, that some conceive he might, if then living, almost have served as Interpreter-General at the Confusion of Tongues." It is for this reason, amongst others, that we find his name first on the list of the Translation Company of Forty-seven Divines appointed in 1607 to frame our Authorised Version of the Bible, the words of which "live on the ear, like music that can never be forgotten, like the sound of church bells, which the wanderer hardly knows how he can forego." So much cannot be said of the Revised Version, useful as it is.

He was one of the Westminster Committee of Ten, whose duty it was to translate the Pentateuch and the Historical Books from Joshua to the end of Second Kings;*

*This was one of his busiest times. "But that this afternoon is our translation time, and that most of our Company are negligent, I would have come to you," he writes to the Secretary of the Society of Antiquaries, of which Society he had at that time just been made a member. Here he would meet Sir Walter Raleigh, Sir Philip Sidney, Lord Burghley, Henry Earl of Arundel, the two Herberts, the Earl of Pembroke, Sir Henry Saville, John Stow, and William Camden, who had banded themselves together with the object of preserving the MSS. dispersed by the suppression and dissolution of the Monasteries.

and whenever we read or hear anything out of these Books, we may well, wherever we are, think of Andrewes with gratitude and affection.

Some authorities have declared that both he and Laud were willing to join the Church of Rome. On the contrary, he wrote * and spoke against her, and went about preaching against her, and made many converts from her to the Church of England.† He was distinctly a High Churchman, fond of an elaborate ritual, and had his private Chapels, both at Ely and Winchester, richly adorned. He was tolerant, however, of the views of others, and "content with enjoying without the enjoining.—(*Fuller.*)

He was great (2) as a preacher. "He was alwaies a diligent and painefull (*painstaking*) preacher" (Buckeridge), and thrice revised his sermons before delivery. His style fascinated Elizabeth. He was held to be the very *stella prædicantium* (the star of preachers), "a very angel in the pulpit," and that, too, in the palmiest days of English literature.‡

* Responsio ad Apologiam Cardinalis Bellarmini.

† "He attended the Noble and Zealous Henry Earle of Huntingdon, President of Yorke, and was imployed by him in often preaching and conference with Recusants, both of the Clergy and Laitie: In which God so blest his endeavours, that he converted some of the Priests, and many of the Laitie; with great success bringing many to the Church; none ever converted so many as he did."—Buckeridge: *Funeral Sermon.*

‡ Some have expressed a different opinion. On the occasion of the Royal Progress of James through Scotland (1617), Andrewes preached in Edinburgh. "How did you like the sermon this morning?" asked the king of a Presbyterian lord, who had been present at the service. "No doubt," was the reply, "your Majesty's bishop is a learned man, but he cannot preach. He rather plays with his text than preaches on it." And Dr. Alexander White of that city, an intense admirer of the *Preces Privatæ* of Andrewes, adds, "And I must say that I entirely agree with my outspoken fellow-countryman against all the adulation that has been lavished on Andrewes' preaching from that day to this." (*Lancelot Andrewes and his Private Devotions, Edinb., 1896, p. 13.*) A French ambassador once remarked that Andrewes tossed his text up and down, and played with it, as a cat plays with a mouse. The Bishop's style is certainly not inaptly described by this simile.

"Such plagiarists who have stolen his sermons, could never steal his preaching."—(*Fuller.*) The late Canon Liddon once spoke of him as "a great divine—one of the greatest that Cambridge has ever produced. The quaint and formal methods of exposition which belong to his age cannot disguise the massive thought and learning of his sermons; his strength and acuteness as a controversialist were felt by the accomplished theologians who were at that day in the service of the Church of Rome, while, as a teacher and leader of souls in the highest paths of private devotion, training them to follow the thoughts and to feel at home with the words of the ancient Church, Andrewes still stands alone. Read Andrewes' life, and you will be struck with the quiet undemonstrative character of his early manhood, when, as a Cambridge undergraduate, he used to walk on foot to his home in London once in the year, and, during these walks to 'observe the grass, herbs, corn, trees, cattle, earth, water, heavens, any of the creatures, and to contemplate the natures, orders, qualities, virtues, uses,' since 'this was the greatest mirth, contentment, and recreation that could be.'"

He was great (3) as a saint, and possessed the rarest of all gifts, the gift of composing prayers. His *Manual of Private Devotions* has long enjoyed, and still enjoys, an immense popularity. During the last period of his life it was constantly in his hands. "Had you seen," says the first editor of it, "the original MSS., happy in the glorious deformity thereof, being worn with pious hands, and watered with his penitential tears, you would have been forced to confess that book belonged to no other than pure and primitive devotion."

A discovery made in recent years (*Vide* "Guardian," July 27th, 1892) sent a thrill through the hearts of his admirers—the MS. in Greek, the autograph copy of the *Devotions* which the Bishop himself used, came to light.

It was his dying gift to Laud, afterwards Archbishop of Canterbury, and bears on the outside of the vellum cover the following inscription in Laud's handwriting :—

*"My reverend Friend Bishop Andrewes gave me this Booke a little while before his death.—W. Bath et Welles."**

This book has won the hearts of thousands in every part of the world, even amongst those who have differed widely from his views. Archbishop Tait did not belong to his School of Thought, yet he loved this Manual, and Andrewes' Manual for the Sick was the very last devotional book which was used with him on his death-bed.†

Can we close without adding that Bishop Andrewes was great (4) as a benefactor of the poor. He left funds and

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* This copy—said to be in the Bishop's own handwriting—which was shown in a glass-case at the Laudian Exhibition of 1895, did not seem to me to answer to the description of Chancellor Drake, who was the first to print and publish it. It looked particularly clean and neat in its white vellum cover, with fastenings of green silk ribbons. And the page at which it was opened showed no signs of being "slubbered" (to use Drake's expression) with tears, or in any way soiled.

† "After this he spoke very little more, but was anxious for prayers and hymns at intervals, especially the Commendatory Prayer from Bishop Andrewes, which he had always used and loved."—*Life of Archbishop Tait*, by Dr. Davidson, Bishop of Rochester (afterwards of Winchester, and now Archbishop of Canterbury), and Canon Benham, vol. ii., p. 596. Praise also comes from unexpected quarters. Dr. White, the Free Church of Scotland Presbyterian Minister, speaks of himself, in his book already mentioned, as amongst those who have Andrewes' *Devotions* "day and night in their hands till they come to owe him their souls." And again: "There is nothing in the whole range of devotional literature to be set beside Andrewes' incomparable *Devotions*." The Bishop startles and surprises us sometimes by the terribly bitter things which he writes against himself, crying out for tears, "tears of blood," to wash away his sin; calling himself "an unclean worm, a dead dog"; declaring, "I have perverted that which was right, and yet Thou hast not overwhelmed me with infamy." Still further: "I am made of sin, and my whole life maketh it manifest": "I am altogether sin, a very hyperbole of sin." Surely these last utterances are extravagant, not to say morbid, but yet Andrewes was perfectly sincere, and meant what he said.

lands for all time, for the benefit of aged poor men, widows, seafaring men, orphans, apprentices, and the promotion of scholars from Free Schools to the University. Most appropriate, therefore, was the text from which Bishop Buckeridge, who was intimately acquainted with him for thirty years, preached his funeral sermon :—

"IN THE PARISH CHURCH OF ST. SAVIORS, IN SOUTHWARKE,

On Saturday, being the XI of November,

A.D. MDCXXVI."

To do good and to distribute forget not: for with such sacrifices God is well pleased. Heb. xiii., 16.

In the course of this sermon we are informed that "the total of his pious and charitable works mentioned in his will amounted to the sum of £6,326."

A full-length recumbent effigy of the great Prelate, in chimere and rochet, lies on the tomb, bearing on the left shoulder, engraved on the Mantle* of the Order, the Cross of St. George and the Garter, with the motto of the Order, *Honi soit qui mal y pense.*† The head, covered with a small

*The present colouring of the Mantle, in which the figure of our Bishop is vested, is at fault in several particulars. The lining of the Habit should be white; the cross of St. George on the Escutcheon should be *gules* on *argent* (red on white); the ground of the enclosing Garter, bearing the Motto in letters of gold, should be purple (a mixture of red and blue); and the Cordons, purple silk interwoven with gold. The reader is referred to Sir Nicholas Harris Nicolas' *History of the Order of Knighthood of the English Empire* (Ed. 1842), vol. ii., pp. 430, 432, 434; and to Pote's *History and Antiquities of Windsor Castle, and the Most Noble Order of the Garter* (1789). Both these authors, strange to say, fall into the error of placing the Escutcheon on the *right* shoulder of the Prelate of the Order. The trade books of Ede & Son, of Chancery Lane, who have made the Mantle for the last two hundred years, prove that the Escutcheon has been worn during that period, at least, on the *left* shoulder.

†The incident which is said to have given rise to this Order and its Motto has often been questioned. But there is nothing impossible in the story of the fair Châtelaine of Salisbury losing her garter in

academical cap, rests on a cushion; the left arm lies outstretched by his side, the fingers in the folds of the Mantle; the right arm is crossed upon the breast, and the hand clasps his *Manual of Devotions*, or his *Manual for the Sick*. The hands are not "lifted," as Isaac Williams represents them to be, in lines which will be quoted later on.

18. Tomb of Bishop Andrewes.

Arms: Impaled with those of the See of Winton, and encompassed with the noble ensign of the Garter.

For Winton: *Gules, two keys endorsed in bend, the uppermost argent, the other or; a sword interposed in bend sinister of the 2nd; pommels and hilt of the 3rd.*

For Andrewes: *Argent, on a bend engrailed with plain cottises, sable, three mullets pierced, or.*

---

the swift mazes of the historic ball, and of the chivalrous act of the gallant Monarch, Ed. III., restoring it to her with words which would relieve her embarrassment, and defend her fame against possible prudes and impugners—*Honi soit qui mal y pense, Dishonoured be he who thinks ill of it*, that is, of the incident in the first place, and afterwards of the Order.

The present inscription, which is taken from an entry in Laud's Diary *(Ephemeris Laudiana)*, should be as follows :—

(At the Head.)

SEPRIS 25MO.

DIE LUNÆ

HORA MATUTINA FERE QUARTA
LANCELOTUS ANDREWES,
EPISCOPUS WINTON,
MERITISSIMUS, LUMEN ORBIS
CHRISTIANI, MORTUUS EST.
(EPHEMERIS LAUDIANA),
ANNO DOMINI, 1626.
ÆTATIS SUÆ 71°.

(At the Foot.)

MONUMENTUM QUOAD HOC RESTITUTUM,
ANNO 1703.
ITERUM RESTITUTUM,
ANNO 1810.

'In the year 1626, September 25, on Monday, about four o'clock in the morning, Lancelot Andrewes, a most worthy Bishop of Winchester, a light of the Christian world, died.'

In the MS. copy of Laud's Diary, the date of his death is set down as September 21, and is repeated on this slab; but the true date is September 25, as given by Isaacson, Buckeridge, and others.*

*The mistake of Laud is proved out of his own Diary; for, calculating forwards from another date, where he gives the day of the week, and backwards from the *Saturday*, when the funeral, after the lapse of almost seven weeks, took place, we arrive in both cases at Monday, September 25th. Moreover, the Astronomer Royal, whom I consulted on this point, has been good enough to inform me that, from Morgan's *Book of Almanacs*, September 21st, 1626 (o.s.) fell on a *Thursday*. This again leads us to Monday (the *Die Lunæ* of the epitaph), September 25th.

The present tablet further records that he reached the age of 71. *Meritissimum*, on the tomb, is an error for *meritissimus*.

At this period there existed a chapel which projected eastwards from the Ladye Chapel, as shown below. It is seen

19. Exterior View of Bishop Andrewes' Chapel.

in the left-hand corner of the illustration, as it appeared in 1830, much injured by many 'restorations.' It was here he was laid to rest, and where he remained undisturbed for more than two hundred years. Henceforth this Chapel—possibly the Little Ladye Chapel—became known as the

Bishop's Chapel. When it was removed—quite unnecessarily—on the occasion of the formation of the approaches to the new London Bridge in 1830, his coffin, made of lead, was discovered, in a perfectly sound condition, resting on a cross of brick-work, and bearing on its lid the initials—

L. A.

The monument was placed at that time in its present position, and within it lies all that is mortal of the saintly Prelate*.

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* Hyde Cassan (*Lives of the Bishops of Winchester*) remarks that on this occasion the coffin was opened, and the body exposed for one or two days to public view. I am happy to be able to say, on the best authority, that this is an entire mistake, and that no such desecration occurred. The coffin was in no way tampered with.

Originally the tomb bore the following Latin

Epitaph

by Wren, Bishop of Ely, and uncle of Sir Christopher. He was at one time domestic chaplain to Bishop Andrewes, by whom, as Isaacson tells us, he was "loved most tenderly from his childhood."

LECTOR:
SI CHRISTIANUS ES, SISTE:
MORÆ PRETIUM ERIT,
NON NESCIRE TE, QUI VIR HÎC SITUS SIT:
EJUSDEM TECUM CATHOLICÆ ECCLESIÆ MEMBRUM,
SUB EADEM FELICIS RESURRECTIONIS SPE,
EANDEM D. JESU PRÆSTOLANS EPIPHANIAM,
SACRATISSIMUS ANTISTES, LANCELOTUS ANDREWES,
LONDINI ORIUNDUS, EDUCATUS CANTABRIGIÆ,
AULÆ PEMBROCH. ALUMNORUM, SOCIORUM, PRÆFECTORUM
UNUS, ET NEMINI SECUNDUS:
LINGUARUM, ARTIUM, SCIENTIARUM,
HUMANORUM, DIVINORUM OMNIUM
INFINITUS THESAURUS, STUPENDUM ORACULUM:
ORTHODOXÆ CHRISTI ECCLESIÆ,
DICTIS, SCRIPTIS, PRECIBUS, EXEMPLO
INCOMPARABILE PROPUGNACULUM:
REGINÆ ELIZABETHÆ A SACRIS,
D. PAULI LONDINI RESIDENTIARIUS,
D. PETRI WESTMONAST. DECANUS:
EPISCOPUS CICESTRENSIS, ELIENSIS, WINTONIENSIS,
REGIQUE JACOBO TUM AB ELEEMOSYNIS,
TUM AB UTRIUSQUE* REGNI CONSILIIS,
DECANUS DENIQUE SACELLI REGII:
IDEM EX
INDEFESSA OPERA IN STUDIIS,
SUMMA SAPIENTIA IN REBUS,
ASSIDUA PIETATE IN DEUM,
PROFUSA LARGITATE IN EGENOS,
RARA AMŒNITATE IN SUOS,
SPECTATA PROBITATE IN OMNES,
ÆTERNUM ADMIRANDUS:
ANNORUM PARITER ET PUBLICÆ FAMÆ SATUR,
SED BONORUM PASSIM OMNIUM CUM LUCTU DENATUS,
CŒLEBS HINC MIGRAVIT AD AUREOLAM CŒLESTEM,
ANNO
REGIS CAROLI II°. ÆTATIS SUÆ LXXI°.
CHRISTI MDCXXVI°.
TANTUM EST, LECTOR, QUOD TE MŒRENTES POSTERI,
NUNC VOLEBANT, ATQUE UT EX VOTO TUO VALEAS, DICTO
SIT DEO GLORIA,

* England and Scotland.

[*Translation.*]

READER:

IF THOU ART A CHRISTIAN, STAY:
IT WILL BE WORTH THE TARRYING
THAT THOU BE NOT IGNORANT WHAT A MAN LIES HERE:
A MEMBER OF THE SAME CATHOLIC CHURCH WITH THYSELF,
UNDER THE SAME HOPE OF A JOYFUL RESURRECTION,
AWAITING THE SAME MANIFESTATION OF THE LORD JESUS,
THE MOST HOLY PRELATE, LANCELOT ANDREWES,
BORN IN LONDON, EDUCATED AT CAMBRIDGE,
ONE OF THE SCHOLARS, FELLOWS, MASTERS OF PEMBROKE HALL,
AND SECOND TO NONE:
OF ALL LANGUAGES, ARTS, AND SCIENCES,
HUMAN AND DIVINE,
AN INFINITE TREASURY, AN AMAZING ORACLE:
OF THE ORTHODOX CHURCH OF CHRIST,
BY WORDS, BY WRITINGS, BY PRAYERS, BY EXAMPLE
AN INCOMPARABLE BULWARK:
CHAPLAIN IN ORDINARY TO QUEEN ELIZABETH,
RESIDENTIARY OF ST. PAUL'S, LONDON,
DEAN OF ST. PETER'S, WESTMINSTER,
BISHOP OF CHICHESTER, ELY, WINCHESTER,
ALMONER TO KING JAMES,
AND PRIVY COUNCILLOR OF EITHER KINGDOM,
LASTLY DEAN OF THE CHAPEL ROYAL:
ALIKE FOR
INDEFATIGABLE LABOUR IN HIS STUDIES,
CONSUMMATE WISDOM IN AFFAIRS OF BUSINESS,
UNWEARIED PIETY TOWARDS GOD,
LAVISH BOUNTY TO THE POOR AND NEEDY,
RARE GENIALITY TOWARDS HIS INTIMATES,
CONSPICUOUS UPRIGHTNESS TOWARDS ALL,
HE IS FOR EVER TO BE REVERED:
FULL ALIKE OF YEARS AND PUBLIC FAME,
HAVING, WITH THE GRIEF OF ALL GOOD MEN EVERYWHERE,
FLOATED DOWN THE STREAM
(OF DEATH, AND "CROSSED THE BAR"),
HE MIGRATED HENCE, A CELIBATE, TO THE GOLDEN CROWN IN HEAVEN,
(THE PURE REWARD OF CHASTE AND VIRGIN SOULS),*
IN THE 2ND YEAR OF KING CHARLES, THE 71ST OF HIS AGE,
AND THE 1626TH OF CHRIST.
SO MUCH, READER, IS IT THAT HIS SORROWING POSTERITY
WISH THEE NOW (TO KNOW), AND (THEY WISH) THAT THOU
MAYEST FLOURISH TO THE UTTERMOST OF THY DESIRE,
WHEN THOU HAST UTTERED THE WORDS

GLORY BE TO GOD.

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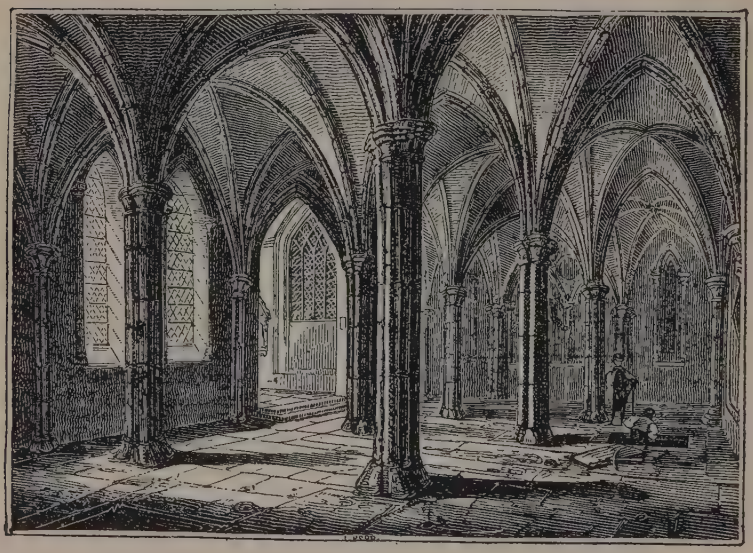
* Hallam, referring to this Epitaph *(Const. Hist., cap. viii.)* smiles (to use the mildest term) at the idea of there being any special reward or crown *(aureola)* for the *cœlebs*. Celibacy, lay or clerical, is not necessarily a virtue, but very often a form of selfishness.

"Over the tomb there was originally a fair canopy supported by black marble pillars; but the roof falling in, and the chapel being much defaced by the fire in 1676, the canopy was broken, and was not repaired; and the (above) inscription was also lost and not restored."*

Milton, young, and as yet unbiassed and unspoiled, also wrote at the time an Elegy in Latin, entitled, "In Obitum Præsulis Wintoniensis," consisting of sixty-eight lines.



20. Ladye Chapel, looking South-East, showing Entrance from interior by two steps into the Bishop's Chapel.

We will now go back a few years, and follow

His Declining Days

to the end.

In 1623 we find Andrewes at Winchester House, close by, in consultation over a matter of state with Wren, and Bishops Laud and Neile.

* Manning and Bray's *Survey*, iii., 575.

His health began seriously to fail in 1624. In 1625 he was too ill to administer the sacrament to the dying King. This was a time of much sickness. A plague raged this year and the next in London, to which our Burial Registers bear melancholy witness.

In January, 1626, he is at Winchester House again, engaged with other Bishops in examining a book whose doctrine was not palatable to the Puritans.

On February 2nd he is able to be present at, and take part in, the Coronation* of Charles the First; and this seems to have been his last appearance at a public function.

He becomes gradually weaker. In May of that year he is "very ill, and hath long been sick." The death of his brother Nicholas is recorded in our Register, under date August 12th. The death of his brother Thomas also took place shortly before his own. He was deeply affected by these events.

Bishop Buckeridge, in the funeral sermon preached at St. Saviour's, gives an account of

His Last Moments.

Qualis Vita Finis Ita.

As he lived so he died. "Of this Reverend Prelate, I may say, *vita ejus vita orationis*, his life was a life of prayer. A great part of five houres every day did he spend in prayer and devotion to God. After the death of his Brother, Master Thomas Andrewes, in the sicknesse time, whom he

* Being ill, and always of a sensitive temperament, he must have been impressed, as others were, with certain incidents which occurred on that great occasion—omens and presages of impending trouble and disaster. The Coronation Robe, being white instead of purple, was suggestive of a shroud. The left wing of the dove was broken on the sceptre staff. The text of the discourse, preached by the Bishop of Carlisle, would have better suited a funeral sermon—"I will give thee a crown of life,"—and a slight shock of earthquake was felt during the ceremony.

21. LADYE CHAPEL (NORTH-EAST), SHOWING THE ALTAR (now placed against the North Wall).

loved deerely, he began to foretell his owne death, before the end of summer, or before the beginning of winter. And when his Brother, Master Nicholas Andrewes, died, he tooke that as a certaine signe and prognosticke, and warning of his owne death, and from that time to the houre of his dissolution he spent all his time in prayer; and his praier booke, when he was private, was seldome seene out of his hands; and in the time of his feaver and last sicknesse, besides the often prayers which were read to him, in which he repeated all the parts of the Confession and other petitions, with an audible voice, as long as his strength endured, he did (as was well observed by certaine tokens in him) continually pray to himselfe, though he seemed otherwise to rest or slumber: And when he could pray no longer *voce*, with his voice, yet *oculis et manibus*, by lifting up his eyes and hands he prayed still; and when *nec manus, nec vox officium faciunt*, both voice and eyes and hands failed in their office, then *Corde*, with his heart, he still prayed, until it pleased God to receive his blessed soule to himself."

He passed away, as we have seen, on September 25th, 1626.

The Funeral.

(Novcmber 11th, forty-seven days after his death).

The funeral procession went from Winchester House, where he died, to our Church. It was ordered and directed by Sir William Segar, Garter Principal King-of Arms; Sir Henry St. George, son of Sir Richard St. George, Clarencieux King-of-Arms; George Owen *Rouge Croix*; by Dr. Roger Andrewes, the Bishop's brother, and by several other members of the family. The great banner was borne by Mr. William Andrewes, the son of his brother Nicholas. The four bannerolls were carried by Mr. Princeps, son of his sister Martha; Mr. Samuel Burrell, son of his sister Mary; Mr. Peter Salmon, son of his sister Martha by her

second husband; and Mr. Thomas Andrewes, son of his brother Thomas. Our Church was hung with 165 yards of black baize.—(Manning and Bray's *Survey*).

The record in our Register is as follows:—

1626. Nov. 11th. "Lancelot Andrewes, Ld. Bisp. of Winton.'

The effigy of the Bishop is moulded with dignity and grace, and must have been executed by a master in the art of tomb-making. Such a man was at hand, one Gerard Janssen, originally from Amsterdam. He lived in the neighbouring parish of St. Thomas (now united with St. Saviour's), and had his workshop close to the Bishop's house. He must have many times seen the face of Andrewes, and the likeness here represented is no doubt a faithful one. Janssen was the sculptor of the bust of Shakespeare, at Stratford, and of one or two figures in our own Church, most likely.

There was a desire, in recent years, on the part of some, to transfer the tomb from this Chapel to the south side of the High Altar; but others regarded the monument, containing the ashes and recumbent figure of the saintly Prelate, as the chief treasure on this side of the Church, and a solace to the pain and irritation caused by certain offensive inscriptions, which are flaunted in some ugly windows. Here is a choice morsel:—

"Your sacrament of the Mass is no sacrament at all, neither is Christ in any way present in it."

This was an utterance of Philpot during his examination.

Another runs as follows:—

"From the tyranny of the Bishop of Rome and all his detestable enormities, good Lord deliver us."*

*The petition was introduced into the first Prayer Book of Edw. VI. (1549), and retained in the second (1552). It was omitted by Elizabeth in the Prayer Book of 1559, a few months after her accession; not that she was afraid, for she was quite as determined not to place herself under "the bishop of Rome," as she was to the last not to place herself under a husband.

One or two items more.

The Essex Case.

Possibly it was unlike himself to have given his vote, under royal pressure, in favour of the divorce* of the Earl

*It was a child-marriage, the Earl of Essex being only fourteen and Lady Frances Howard thirteen years of age. The match was promoted by James I. with a view of uniting some powerful families who were at variance. A few years afterwards she and the king's handsome favourite, Carr, became enamoured of each other, and she sought a divorce for the purpose of marrying him, the king lending his aid. The case was referred to a Commission (1613), consisting of bishops and laymen, headed by Abbot, the Primate, who, detesting the whole affair from beginning to end, courageously denounced it, and, in spite of the king's displeasure, voted against it. Andrewes was a member of the Commission, and, before its sittings commenced, expressed himself in the same spirit as the Archbishop, but soon afterwards he changed his mind, and finally voted with the majority—seven against five. This was a most scandalous business, and the whole country was indignant. Dr. Gardiner (*Hist. Eng. ii.*, 173–4) is at a loss to understand the attitude of Andrewes, but considers "it is better to suppose that he was, by some process of reasoning with which we are unacquainted, satisfied with the evidence adduced"; and goes on to say that "those who thought it natural that men like Neile should wallow in the mire for the sake of Court favour, were ill-pleased to see the Bishop of Winchester following his unworthy example." Sir Thomas Overbury, Carr's friend, was opposed to nullifying the marriage, and the Countess tried in vain to induce a man with whom he had a quarrel to waylay and assassinate him. She was determined, however, to have him out of the way during the progress of the trial at least; and on a trumped-up charge he was imprisoned in the Tower, where through her instrumentality he was poisoned.

Dr. White believes he sees the Bishop's fall "written out in a sea of tears, the bitterness of which every reader of sensibility must surely taste in every page of his penitential *Devotions*."

Similarly, Dean Church: "In those troubled days when men were reaping the penalties of the sin of many generations, and when the rebound from superstitious submission to the Pope had created the superstitious faith in the divine right of kings as the only counterpoise to it, there seemed to be a fate which, in the course of a churchman's life, exacted at one time or other the tribute of some unworthy compliance with the caprice or the passions of power; and the superstition must have been a strong one which could exact it from such a man as Andrewes to such a man as James." (*Masters in English Theology*, pp. 69–70.)

of Essex and his unscrupulous consort, Lady Frances Howard. Possibly he may have laid himself open to a suspicion of nepotism in the very rapid promotion of his learned brother, Dr. Roger Andrewes, one of the translators of the Bible in the reign of King James I. *Nemo sine maculis.* The sun has spots—

> "The very source and fount of day
> Is dash'd with wandering isles of night."—*Tennyson.*

Andrewes was not so subservient to the King's wishes about ten years later, as the following anecdote (related in Nichols' *Progresses of Jas. I., vol. iii., p. 976*) shows:—

His Majesty asked him and Neile, "My lords, cannot I take my subjects' money when I want it, without all this formality in Parliament?" The Bishop of Durham (Neile) readily answered, "God forbid, Sir, but you should; you are the breath of our nostrils." Whereupon the King turned and said to Andrewes, "Well, my lord, what say you?" "Sir," replied the Bishop, "I have no skill to judge of Parliamentary cases." The King answered, "No put-offs, my lord, answer me presently." "Then, Sir," said he, "I think it lawful for you to take my brother Neile's money, for he has offered it."

He lived in

An Age of Great Men,

Spenser and Shakespeare; Massinger, Ben Jonson, Marlowe, and Milton; Sir Philip Sydney, Lord Burghley, and Sir Walter Raleigh; Sir Francis Drake, Sir Martin Frobisher, and Lord Howard of Effingham; Hooker, Bacon and Casaubon.

Casaubon was the most learned classical scholar in Europe. He came to this country in 1610, was much favoured by James I., and greatly esteemed by Andrewes. "Come," writes the Bishop (then of Ely), "Come and shoot a buck with me. Throw aside your books this hot weather, shut up your Drury Lane lodgings, and let me see your dear

face. Be in time for Stourbridge Fair, the finest thing of its kind in all England. But, if you have no taste for an English fair, then I have beside me at this moment a Matthew in Hebrew that will make your mouth water." Andrewes was not averse, we see, to sport (at least before the depressing incident of the Essex case), and his hospitality was so unbounded that it was said he kept Christmas all the year round. His contemporary, Archbishop Abbot, also loved a little sport, but one day, in aiming with his cross-bow at a buck, he had the misfortune to shoot the gamekeeper instead, who died of the wound. By common law this mishap rendered him liable to the forfeiture of all his goods, and by canon law to suspension from all ecclesiastical functions. A Commission was appointed; Andrewes defended the Primate, and he was released from all disabilities.

Andrewes and Chancellor Bacon were intimate friends. The fall of the latter (1621) through accepting a bribe, was a great shock to all men; and although Andrewes was one of the deputation of Peers who attended on him to receive his confession and submission, Bacon did not entirely lose the Bishop's friendship, for we find him subsequently submitting some of his writings to our learned Prelate for review.

We will now close this summary of the life and work of the great Bishop with the lines, already alluded to (p. 68), of Isaac Williams, written, seventy years ago, with special reference to this monument:—

"Still praying in thy sleep
With lifted hands and face supine!
Meet attitude of calm and reverence deep,
Keeping thy marble watch in hallowed shrine.

"Thus in thy Church's need,
Enshrined in ancient liturgies,
Thy spirit shall keep watch, and with us plead,
While from our secret cells thy prayers arise."—

The Cathedral (10th edition), p. 183.

Vale! Vale! Non Aeternum Vale!

22. Lambeth Palace, where Bishop Andrewes was Consecrated.
View from the Medical School of St. Thomas' Hospital, Albert Embankment.

Many authors have taken in hand the pleasant task of writing the life of Bishop Andrewes; but special mention must be made of the Memoir by Henry Isaacson, his close and intimate friend, probably from boyhood; for Bishop Wren speaks of him as "*Gamalielis educatus ad pedes.*" He lived in his house for many years, acting as his "amanuensis in the courts of Elizabeth, James, and Charles," and remaining until the Bishop's death. His account of *The Life and Death of Bishop Andrewes*, first published in 1650, has formed the basis, and almost the substance, of all succeeding biographies of our Prelate.

Ancient Monumental Stone.

Let us return to the south-east column. At its base will be noticed the oldest monumental stone we possess, if we except the stone coffins, especially that bearing the cross on its lid in the North Transept, which probably dates from 1180. This ancient slab belonged to another church. In order to explain its history, it may be convenient, before proceeding further, to point out that our Church was one of the comparatively few "Double Churches" in our land, one of which, St. Mary Overy, was conventual, and appropriated to the services of the Prior and his Canons; and the other, St. Mary Magdalene Overy, parochial, and reserved for the use of the people. This latter, demolished, as we have seen, in 1822, occupied the space, outside, in the angle made by the east wall of the South Transept, and the wall of the South Aisle of the Choir (*Vide* Illus. 13). There was another very old parish church, St. Margaret's, situated in the High Street, where now stand the Town Hall

Chambers. At the Dissolution of Monasteries these two small parishes were united by Act of Parliament, in 1540, into one Parish, and called St. Saviour's.

23. Seal* of the Corporation of Wardens.

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* It represents the scene of the Transfiguration. In the centre of the seal is the Saviour. Above His head is the Dove, the symbol of the Holy Ghost; and still higher, God the Father, partly concealed by a cloud. On the right of the Saviour is Moses with the two tables of the law; and, on the left, Elijah. Beneath are Peter, James and John, fallen to the ground.

The seal is circumscribed with the words :—

SIGILLUM . COMMUNE .
STI: SALVATORIS . IN
SOUTHWARKE.

Under this Act the Churchwardens, six* in number, were created

A Body Corporate,

of the newly constituted parish, the original Charter of which is still in their possession; and they are the direct successors of the Perpetual Guild or Fraternity of the Assumption of the B.V.M., which had been made a body corporate by letters patent, 27th. Henry VI., (1449). This Guild was subsequently merged in the Churchwardens of St. Margaret. Soon after its amalgamation with St. Mary Magdalene Overy, St. Margaret's became secularized, and Stow, who paid it a visit in his day, thus reports:—"A part of it is now a Court wherein the Assizes and Sessions be kept, and the Court of Admiralty. The other part is a prison, called the Compter in Southwark."

This ancient stone at our feet, discovered by workmen, in 1833, underneath the foundation of a wall on the site of St. Margaret's, is (with the exception of some interesting old documents) all that is left to remind us of that fabric. The inscription, part of which is broken off, is in old Lombardic characters, and reads as follows:—"Aleyn Ferthyng gist ici. (Dieu de son) alme eit mercie. Amen." *Aleyn Ferthyng lies here. May God have mercy on his soul. Amen.*

Ferthyng was M.P. for Southwark five times between 1337 and 1348. We thus gather approximately its age.

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* Under the *London Government Act*, which came into operation in 1900, on the King's birthday, the number has been reduced to five, and the ecclesiastical functions, which they discharged for three hundred and sixty years, have been transferred to two Churchwardens, one elected in the usual way by the People, and the other appointed by the Rector. We contrive, however, to continue the old relationship as far as possible, by choosing the head *Warden* of the Corporation as the People's *Churchwarden*. Both are *ex-officio* members of our Collegiate Chapter.

North-East Corner.

We will now return to the north-east corner for a moment. During the restoration, in 1832, one or two objects of interest were brought to light at this historic angle. We have only just said that this corner is the exact spot where the Anglican Martyrs were tried. It was screened off from the rest of this Chapel, which was, and still is, a Consistory Court, and was furnished with old carved seats. Under the floor of this enclosure a slab was found, which is now placed upright in the east wall, and contains the following inscription:—

> "NICHOLAS NORMAN, Waterman, late Servante to the King's Maiestie, and Elizabeth his wife, were here bvryed, hee the 25 of May, 1629, and shee the 15 of Janvarie followeinge, who lived 16 years together in the holie state of matrimonie, and do here rest in hope of a ioyfvll resvrrection."

There was also discovered the leaden seal of a Papal bull with two heads on the one side, and the letters "SPASPE" (*i.e.*, S. Paul and S. Peter), and on the other side the inscription, "INNOCETIVS P̄P̄ VI" (*i.e.*, Innocentius, Pope Pius VI.)

On the right of the waterman's slab will be observed a Piscina* (Illus. 16), which was used for the ablutions of the

* From Lt. *piscis*, a fish. The Early Christians, driven to the adoption of secret symbolism for purposes of safety, made out of the Greek word for a fish an acrostic or anagram, which meant that *Jesus Christ was the Son of God, and the Saviour of men*. A fish sketched on monument, lamp, ring, or seal, would convey this great truth to the minds of Christians everywhere, without attracting particular notice from their heathen persecutors. A Piscina was also a designation of the Font; for as a fish is born in water, so likewise are the baptized. It also signified the basin at the south side of the Altar, in which the ministering priest washed his hands before commencing the Eucharistic Service.

sacred vessels. Another was also found at a corresponding point towards the south in this same wall, but was too dilapidated for preservation. Two others, probably, existed here in the same line, one in each bay, indicating four Altars. In the *Inventory* (*temp.* Edward VI.) of church goods, which belonged to S. Saviour's, I find mention made of several Altars, each dedicated to a Saint.*

Notice the small sculptured statue at the head of the eastern jamb of the three-light window on the north. The original figure was that of a female with flowing hair, and was supposed to represent St. Mary Magdalene. It has been altered since then, and is now a bishop in mitre and cope, in the act of blessing. And so we learn that what the piety of one age made a Magdalen, the piety of another made a Bishop.

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* Altar of our Lady.

"*Item hanginges for our Ladyes altar above and beneth of redd tyssewe.. . . . Vli.*"

(These hangings cost £5, the equivalent of £60 or more in our time).

Saynt Johns Altare.

"*Item ij altar clothes of redde cloth of gold that was Saynt Iones (John's) altare. . . .* lijs."

St. Katherine's Altar.

"*Imprimis . . . an altar clothe with Kateryn wheles that was on Saynt Katterynes altare . . .* xs."

"*Item the best herscloth of Saynt Katteryne.*"

St. Margaret's Altar.

"*Item iiij paynted clothes to hange upon Saynt Katerynes and Saint Margarettes in Lent.*"

"*Item a crosse clothe of Saynt Margaret of purpull damaske.*"

The High Altar is of course also mentioned: "*Item a cloth of redde and blewe to hange over the table of the high altare.*"

Also the Altar of the Holy Trinity: "*Item hanginges of the Trinite Altar of redde damaske with flowres of golde.*"

St. Barbara is mentioned, but not with an altar: "*Item a booke to say masse and ij cruettes ij paxes one with the crucyfix and the other with Saynt Barbara.*"

For a short list of the Vestments and Plate which were here in the days of Edward VI. see Cap. VI.

Martyrs of Another School.

24.

A new window, of a different type and style, has been erected here within the last few years, in honour of St. Thomas à Becket, in whose name the Prior and Canons of St. Mary Overy originally founded the Hospital of St. Thomas, on a site adjoining this Church; and of Charles I., whose name still stands on the roll of benefactors at St. Saviour's as a helper of its poor; and of Archbishop Laud, the disciple and friend of Bishop Andrewes, towards whose shrine he turns his eyes. This window, also by Kempe, is a masterpiece. The donor is Mrs. Stevenson, in memory of her husband, Captain Curtis William Stevenson, and of her sister Mary.

We will take these three Martyrs—Charles I., Becket, and Laud—chronologically.

Thomas à Becket.

"Foot to foot you will find me fighting the battle of the Lord."

His life began in a romance and ended in a tragedy. Everybody is familiar with the legend of his mother, a dark-eyed daughter of a Saracen Emir; how, when his father Gilbert à Becket, a Saxon yeoman, was taken prisoner in the Crusades, she fell in love with him, rescued him from captivity, and afterwards followed him to England, knowing no words of any western tongue save *Gilbert* and *London*, by the aid of which she found him in Cheapside; then, the story of her conversion, baptism, marriage, and birth of the future Chancellor of the realm, Archbishop and Saint; his rise and fall in Henry II.'s favour; his sacrilegeous murder on the steps of the Altar in Canterbury Cathedral; the midnight scene, shortly afterwards, where the proud monarch is kneeling on the same spot, and submitting to be scourged by the Benedictine monks for his crime. Everyone remembers how the Archbishop met the four Norman Knights, the King's servants, his assailants, with the dauntless challenge, "In vain you menace me; if all the swords in England were brandished over my head, their terrors would not move me; foot to foot you will find me fighting the battle of the Lord;" how the first blow was partly warded off by his faithful cross-bearer, whose arm was broken by its force; how he had scarcely finished the prayer, 'I humbly commend my spirit to God, who gave it,' when a second blow felled him to his knees, and a third laid him prostrate on the floor at the foot of the Altar. So perished a great Ecclesiastic, a Martyr in the cause of the Church, which was, and still is, the cause of the weak against the strong. His contemporaries regarded him as the champion of the Saxon race against the oppressions of their Norman conquerors.*

* See Lord Campbell's *Lives of the Chancellors*.

He was slain in 1170, in the fifty-third year of his age, and having been canonized two years later, his shrine at once became the place of pilgrimage for many nations. Chaucer's *Canterbury Tales* have familiarized the reader with the varied groups of people who were accustomed in mediæval times to set out from the Tabard Inn, in our parish, along the Dover Road to Canterbury,

"*The holy blissful martir for to seake.*"

We shall meet them later on.

Chapter House.

25. Church of St. Thomas, Southwark (now our Chapter House), marking the southern boundary of the Hospital, before its removal to Lambeth. Collegiate House, adjoining East End of Church.

Henry VIII. decanonized him by an Order in Council, wherein it was solemnly decreed that "Thomas à Becket was no saint, and that his name was to be erased from all documents." And hence it has come to pass that the Hospital, mentioned in the inscription in this most beautiful window* before us, is now dedicated to St. Thomas the Apostle, and not to St. Thomas of Canterbury.

On the river front it now carries the misleading legend, carved in stone, to the effect that its founder was Edward VI. This is one of those instances of the falsification of history which the student not infrequently encounters. Edward was, indeed, one of its re-founders by Charter, which gave authority for its endowment by public subscription, and out of the plunder of Chantries and other church property,—the gleanings of the great spoliation in the preceding reign.

At present it is an institution of which all London may be proud, and has done, and is doing, splendid work in the alleviation of human pain and suffering, and in medical education; but let us not forget those devoted servants of God and man, the original founders of seven hundred years ago, the Prior and Canons of St. Mary Overy.

Palmam Qui Meruit Ferat.

For the Appeal, or 'Charter of Indulgences,' which our Bishop Peter of the Rocks issued, in the early part of the thirteenth century, for the re-erection 'at Southywark of the ancient hospital, built of old, to entertain the poor, but reduced to cinders and ashes by a lamentable fire,' see Appendix.

*This is the style of glass-painting, subdued in tone and of real artistic merit, which we should like to see introduced into this Ladye Chapel, in memory of the Anglican Martyrs. Here is an opportunity for someone with means, and heart, and will, to undertake a noble and ennobling work, and 'wipe away the stain.'

26. View of St. Thomas' Hospital, River Thames, and Houses of Parliament. 92

It should be mentioned that Becket spent his last night in London as our guest. "On his return from France he passed through Rochester in state, entered London in a vast procession that advanced three miles out of the City to meet him, and took up his quarters in Southwark, in the palace of the aged Bishop of Winchester, Henry of Blois, brother of King Stephen. Here he received orders from the young King to proceed no further, but return instantly to Canterbury. And so he relinquished his design of conciliating the young King with the three magnificent chargers which he had intended to present to him, and turned for the last time from the city of his birth to the city of his death." Stanley, *Memorials of Canterbury*.

Laud.

William Laud, the son of a clothier, was born at Reading, in 1573. His foes were never weary of rallying him spitefully on his humble origin. "Born of poor and obscure parents in a cottage," was the description which his fierce enemy, the lawyer Prynne, gave of him. Educated at St. John's College, Oxford, he was ordained in 1601. He became Dean of Gloucester; successively Bishop of St. David's, Bath and Wells, and London; and finally Archbishop of Canterbury.

The Church in his day was Calvinised to the core, and he devoted himself with extraordinary energy and zeal to save it. He began by rescuing the Holy Table from its degradation in the body of the Church, where it then ordinarily stood, and where it was made to serve all sorts of secular purposes. Churchwardens kept their accounts upon it; upon it Vestrymen despatched parish business, and schoolmasters taught the children to write; on entering the Church people flung their hats, and caps and cloaks upon it; glaziers knocked holes in it, painters daubed it, and carpenters notched it; men sat by it to quaff tankards of ale now

and then on week-days, and on Sundays lounged against it during sermon-time. It was even used as a card-table.

Laud issued his Injunctions that it was to be moved to the East End of the Church, placed permanently there, and altar-wise. This was the key to the whole position —the symbol of reverence and respect for holy things.

Licensed Lecturers,* of whom there were many in those days, steeped to the lips in strange doctrines imported from the Continent, were accustomed to preach in Geneva cloaks to large congregations, after the regular Incumbent had read the service in the presence of almost empty benches. Laud stopped this unseemly practice by compelling the Lecturer to read the prayers in a surplice before mounting the pulpit.

Though so highly placed, the poor ever found in him their sturdiest champion. Here is one simple instance, the type of many others on a larger scale, showing him to us as the defender of the weak against the mighty. The officers of the Lord Mayor assaulted a poor old apple-woman upon church ground, and showed her out of St. Paul's Churchyard. Laud sharply rebuked his Lordship for his pains, and told him to keep on his own territory.

Laud was not a persecutor, as Macaulay,† and those who blindly follow the lead of that picturesque but not always unbiassed historian, would have us believe. "He was tolerance itself in such an age. 'Ink rather than blood' was his own playful saying about controversy. And this degree of tolerance was unique in his own time. The so-called champions of liberty, Eliot and Pym, understood so little of freedom of conscience that they clamoured for the lives of the Romish priests, and persuaded the Commons to pass bloodthirsty resolutions against all who could not say

* We come across the title occasionally in St. Saviour's records.

† The *Times*, in its leader of Jan. 11th, 1895, on the *Laud Commemoration*, points out that "Macaulay, as usual, is the most rancorous in his abuse" (of Laud).

their shibboleths on the impossible questions of predestination and election. For twenty years before (that is during the period Laud was in power), axe and stake and gibbet had played no part in the politics, civil and religious, of England."* "Through the years of his influence no life was destroyed for religion or politics. Torture also disappeared during his rule. He took the first stride towards complete toleration."†

At last his adversaries became too powerful for him. He was arrested, imprisoned in the Tower, and brought to trial. "Bit by bit, the whole mass of evidence against him crumbled away, and left the Court powerless in point of law."‡ And now what happened? Parliament passed a special bill of attainder to meet his case, and condemned him to be *hanged*. Here was a terrible instance of the abuse of power. At his urgent request, the hanging was commuted to beheadal. He mounted the scaffold on Tower Hill with unshaken courage, and laid his head upon the block as on a pillow of rest, saying aloud, "Lord, receive my spirit," which was the signal to the executioner, and at one blow his head was severed from his body, January 10th, 1645. One exclamation, uttered in the course of his long prayer, haunts the memory—"Lord, I am coming as fast as I can."

He was buried|| next day in the Church of Allhallows,

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* *Archbp. Laud Commem.*, p. 139.

† *Ibid.*, p. 138.

‡ Prof. J. B. Mozley, D.D., *Essays*.

|| The use of the Book of Common Prayer had been proscribed on the very day upon which the Ordinance for his death was passed. Nevertheless, an intrepid priest, named Fletcher, was found, who was willing to use the Book, and Laud was buried in the vault under the Altar, with the Burial Service of the Church for which he died.

In the *Calendar of State Papers* (*Domestic*), *Oct.* 1663, we find Thos. Fletcher petitioning the King for a living, stating that "he had been constant 22 years in preaching and reading the Book of Common Prayer; buried A^bp^ Laud with that Book when others dared not; kept Christmas Day at S. Giles, Cripplegate, when other Churches were shut. . . ."

The Petition was referred by Sec^y^ Bennett to Sir John Robinson (sister's son to Laud), whose reply is indorsed on the Petition. He says, *inter alia*, "and true it is he buried that most reverend prelate mentioned in the petition when many would not have undertaken it."

Barking, E.C. (the parish in which Bishop Andrewes was born). There he lay for eighteen years, confusion and gloom above him in all the land. England—in the grip of a military despotism—had killed her king and lost her "merrie" face; the player's occupation was gone; no amusement in town or hamlet, countryside or village green; no morris dance, no maypole for children's laughter, and no Christmas gatherings. Cromwell had passed away, overwhelmed with a deep consciousness of utter failure, amid a storm which tore roofs from houses, and levelled large trees in every forest. The Restoration, with its wild reaction and rebound, had come. And then, Laud, shortly before London's raging Plague and Fire, was raised out of his grave and translated, in 1633, to St. John's College, Oxford, where he had distinguished himself as its Scholar, Fellow, and President, and where, as he tells us in his *Diary*, he was "bred up," and of which he was a most generous benefactor.

It is not contended that Laud was immaculate. He made many mistakes, to which, indeed, his own *Diary* bears willing and ample witness; but all of them combined count as dust in the balance when weighed against the work which he achieved, and which lasts. Less masterfulness and more of the art of persuasion; more inclination sometimes to bow the head, and let the storm blow over, than face its crushing force; less obtrusion of personal tastes in ritual, and less fondness of fanciful innovations in matters ceremonial, might have produced less irritation and suspicion, made the path smoother and safer for himself and others, and rendered more successful and secure the cause for which he nobly shed his blood.

But it is easy to be very wise long after the event, and give advice to dead men.

Let us listen to the words of the most scholarly, most judicial and impartial of writers. "Laud's immediate acts

and aims were most practical, and a great practical rise in the English Church was the effect of his career. He stopped her just in time, as she was rapidly going downhill, and he saved all the Catholicism which the reign of Geneva influence had left her. There is no mistaking the tendencies of that period. That we have our Prayer Book, our Altar, even our Episcopacy itself, we may, humanly speaking, thank Laud. Laud saved the English Church. Let us be historically just. Let the dead have their due. Let us acknowledge facts, and allow their true stamp and authorship to remain upon them. The English Church in her Catholic aspect is a memorial of Laud."*

And one of the leading historians of our time, the late Bishop of London, Dr. Creighton, expressed himself as of the same opinion: "William Laud has an unfailing claim upon the homage of English Churchmen, because he did much to fix the character of the system of the English Church."†

Laud and Rome. It will be news to those who only read one side of a question to be informed that Laud was the stoutest champion of the day against Rome. "The evidence which he gave against Popery is manifested by as learned and as judicious a book (and so acknowledged, even by his adversaries) as ever was written on the subject by any man since the Reformation, and is so esteemed by all abroad as well as at home." (Warwick's *Memoirs*, p. 82.) A copy of the first edition of the book referred to was in possession of our late great and good Queen Victoria, and is entitled, *A Relation of the Conference between William Lawd . . . . and Mr. Fisher, the Jesuite, by the Command of King James.*

"His own book against the Jesuit will be his lasting epitaph" (Sir Edward Dering). This was one of the books which Charles I. gave to the Princess Elizabeth as his

* Prof. J. B. Mozley, .D.D, *Essays.*

† *Laud Commemoration*, p. 3.

parting gift, "which book, the King said, would ground her against Popery" (Herbert's *Memoirs*, p. 130).

Laud and Strafford. They were fellow-prisoners in the Tower, waiting in their respective cells to meet the same fate. "Travellers on the same road, they had come to the same journey's end; the fast friends, the sympathising statesmen, fellow-champions of the Church, reformers, enthusiasts, master spirits, holy man and hero, ghostly father and obedient son—they had held firm to one another in life, and in death they were not divided."* On the day before his execution, Strafford sent a message to Laud asking for his prayers that night, and to be at his window to give him his blessing in the morning on his way to the scaffold. "As he passed under Laud's window he stopped; no Laud appeared; he turned to the Lieutenant—might he be allowed to make his reverence at any rate to the dead wall which hid the Archbishop from his eyes? Meanwhile Laud, apprised of his approach, showed himself at the window. Strafford bowed to the earth—'*My Lord, your prayers and your blessing.*' The outstretched arms of the aged prelate bestowed both, but, overcome by grief, his utterance failed, and he fell backward in a swoon."†

A view of our Church appears on medals that were struck in honour of Laud. One of these is in the possession of St. John's College, Oxford.

Obverse. Portrait of Laud, profile, square cap, with inscription GVIL: LAVD. ARCHIEPISC. CANTVAR. X. IAN. 1644.

Reverse. An Angel holding a mitre; two angels beneath holding a crown; at the base, view of London and the Thames, with old St. Paul's and St. Saviour's, Southwark, with inscription SANCTI CAROLI. PRÆCURSOR.

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* Prof. J. B. Mozley, D.D., *Essays*.

† *Ibid.*

Charles I.

He was known as the "White King" (Rex Candidatus) from the white robes worn by him at his Coronation, on the Feast of the Purification of the Blessed Virgin. Whatever his faults may have been, he ought to have received that fair play of which Englishmen boast. Instead of that he was arraigned before a packed jury. A large majority of both Houses voted for the acceptance of the terms which he had offered. Next morning saw Col. Pride at the door of the House of Commons with a list of forty members of the majority in his hands. These he arrested, and placed in confinement. The day following forty more were excluded at the point of the bayonet, and the rest gave way. This was the remnant before whom he proudly refused to plead —and no wonder.

He may have been head-strong and weak, but he was a sincerely religious man, and his private life was pure.

When the Scots sold him for £400,000, he remarked, "If I am sold by them, I am only sorry they should do it, and that my price should be so much above my Saviour's . . . God sees fit to deprive me of Wife, Children, Army, Friends, and Freedom, that I may be wholly His, Who alone is All."

He consented to the death of the Earl of Strafford, at the Earl's own request, but he never forgave himself for the act. In his speech on the scaffold he said, "An unjust sentence that I suffered to take effect is punished now by an unjust sentence upon me."

Andrew Marvell, a republican poet, describes the death-scene in lines that are well known:

"He nothing common did or mean
Upon that memorable scene,
But with his keener eye
The axe's edge did try;
Nor called the Gods, with vulgar spite,
To vindicate his helpless right;
But bowed his comely head
Down as upon a bed."

His head fell at the first blow, and, as the executioner lifted it to the sight of all, a groan of pity and horror burst from the silent crowd. The shock of the terrible shame and infamy of it was felt throughout Europe. The Czar of Russia chased the English envoy from his court. France recalled her ambassador from England. The Protestants of the Continent were disgusted with a Protestant people who had brought their King to the block. In England at large the repudiation of the army's work was universal. Half the judges retired from the bench. Thousands of beneficed clergymen refused to accept the new order of things. Lord Clarendon (*History of the Rebellion*) sums up his character thus: "To conclude, He was the worthiest Gentleman, the best Master, the best Friend, the best Husband, the best Father, and the best Christian, that the age in which he lived produced."

He was the "White King" to the last.

As the coffin was borne by his gentlemen from the carriage to the porch of Windsor Chapel, the beautiful snow fell softly on the pall, and turned it white.

He was buried at midnight, the torches throwing their lurid gleam on statues mutilated, tombs defaced, and desecrated shrines. No bell was tolled, no hymn was sung, no prayers said,—the Prayer Book Service was forbidden!

"And persecuted e'en in death,
The Martyr is denied
The last sad Office of his Church,
The Church for which he died.

"Move forth, move forth, O faithful few,
In silence and in gloom,
On to the desecrated Church,
On to the lonely tomb.

"Yes, bear him white unto his grave,
Whom God has purified;
In sorrow's furnace cleansed from dross,
By sharpest suffering tried." *

* *Ballads from English History*, edited by Bishop Christopher Wordsworth.

The Church which, of old, the "White King," in life, honoured by the bestowal of a gift in perpetuity for its poor; and with which, in death, the Medal just referred to, and this Window, will associate him for ever.

In the window the King is represented as looking towards his friend, Bishop Andrewes. Part of his farewell gift to his child, Elizabeth, consisted of a copy of the Bishop's sermons, and his own Bible—that Bible upon which she was found pillowed in death. The beautiful white marble sculpture, placed by Queen Victoria to her memory in Newport Church, I.W., is in itself worth a journey to see. Born on Holy Innocents' Day, 1635, this hapless and delicate Princess died a captive on the Nativity of the Blessed Virgin Mary, at the tender age of fifteen.

"The Captive Child."

September 8th, (1650).

"Child in girlhood's early grace,
Pale white rose of royal race,
Flower of France and England's flower,
What dost here at twilight hour
Captive-bird in castle-hold,
Picture fair and calm and cold,
Cold and still as marble stone
In gray Carisbrook alone?
Fold thy limbs and take thy rest,
Nestling of the silent nest!

"Ah, fair girl! So still and meek,
One wan hand beneath her cheek,
One on the holy texts that tell
Of God's love ineffable;—
Last dear gift her Father gave
When, before to-morrow's grave,
By no unmanly grief unmanned,
To his little orphan band,
In that stress of anguish sore
He bade farewell evermore.

"Doom'd, unhappy King! Had he
Known the pangs in store for thee,
Known the coarse fanatic rage
That—despite her flower-soft age,
Maidenhood's first blooming fair—
Fever-struck in the imprison'd air,
As rosebud on the dust-hill thrown,
Cast a child to die alone—
He had shed with his last breath
Bitterer tears than tears of death!

"As in her infant hour she took
In her hand the pictured book
Where Christ beneath the scourger bowed,
Crying, 'O, poor man!' aloud,
And in her baby tender pain
Kissed the page and kissed again,
While the happy father smiled
On his sweet warm-hearted child;
So now to him, in Car'sbrook lone,
All her tenderness has flown.

"Oft with a child's faithful heart
She has seen him act his part;
Nothing in his life so well
Gracing him as when he fell;
Seen him greet his bitter doom
As the mercy-message Home;
Seen the scaffold and the shame,
The red shower that fell like flame;
Till the whole heart within her died,
Dying in fancy by his side.

"—Eyes of heaven, that pass and peep,
Do not question if she sleep!
She has no abiding here,
She is past the starry sphere;
Kneeling with the children sweet
At the palm-wreathed altar's feet—
Innocents who died like thee,
Heaven-ward through man's cruelty,
To the love-smiles of their Lord
Borne through pain and fire and sword."*

Easter Sepulchre.†

Beneath, notice the stone-bench, coffin-shaped. This is probably the burial-place of the Foundress of the House of Sisters, which St Swithun found here in his day. If so, then this Ladye Chapel occupies the site of that Convent which, legend relates, was established by a Ferryman's daughter, Mary Overs,—of whom more when we reach the North Transept. Stow informs us that the maiden Mary "builded

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* Palgrave, *Visions of England.*

† That there was an Easter Sepulchre in St. Marie Overie is proved from the *Edwardian Inventory* of Church Goods (*Vide* Cap. VI.), where this entry is to be found: "*Item ij. peaces of silver knoppis whiche was in the brest of the ymage of the Resurrection.*"

the house of Sisters, which is the uppermost end of St. Mary Overy's, above *(beyond)* the Choir."

It was customary to honour a founder or great benefactor with interment underneath the Easter Sepulchre.

On Good Friday, after the Passion was sung, a "goodly large crucifix, all of gold, of the picture of the Saviour, nayled to the Cross, was carried to the sepulchre, set up on the north side of the quire, and laid within the said sepulchre with great devotion, and another picture of our Saviour, in whose Breast was enclosed, in most bright chrystal, the most holy and blessed Sacrament of the Altar, with two lighted tapers before it, which did burn until Easter Day, when there was very solemn service betwixt three and four of the clock in the morning, in honour of the Resurrection. Then a marvellous beautiful image of our Saviour was taken out of the sepulchre, representing the Resurrection, with a cross in his hand, the Blessed Host being conspicuous to the beholders through the crystal. This picture, placed upon a fair velvet cushion, all embroider'd in gold, was borne to the High Altar, to the sound of the anthem *Christus Resurgens*."*

Carrying the eye upwards, over the western jamb, to the left, there will be observed a specimen of what is known as the "ploughshare vault," from its striking resemblance to that instrument. The vaulting in the Choir and Nave, over and around the clerestory windows, exhibits the same peculiarity.

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* Surtees Society: *Durham Ancient Rights.* In the old documents in our possession, already mentioned, which belonged to St. Margaret's Church, until its union with ours at the Dissolution, we find references to an Easter Sepulchre, which used to be set up in that church:—

"*Item ij blew Cortyns (to) draw afore the sepulture.*"

"*Item a lytyll Cortyn of grene sylke for the hede of the sepulture.*"

"*Item iij Cortyns of launde to draw afore the sepulture on the ester halydays.*"

"*Item iij steyned Clothys with the passyon and the Resureccyon to hangg about the sepulture on good fryday.*"

"*Item vj angelles of tre gylt with a tombe to stonde in the sepulture at ester.*"

"*Item iiij long crestes* (cressets) *and iiij short for to sett the lyghtes aboute the sepulture on good fryday peynted Rede with yrons to the same.*"

V.

We now proceed down the

North Aisle of the Choir.

Immediately on the left is the monument of

Alderman* Humble.

This is a fine Altar Tomb, with kneeling figures, under a canopy, of the Alderman, with his two wives behind him;

*So described on the monument, but he was never invested with the office. He was elected to *Farringdon Without*, March 3, 1601, and in the following month was allowed to retire, after having paid, no doubt, the usual fine in such cases of £200. Probably he did not appreciate the honour of succeeding to a post, in which the immediate occupier—one Sheriff Smith—had suffered political disgrace, and been deprived of Shrievalty and Aldermancy on account of his share in the silly insurrection (Feb., 1601) of that Earl of Essex, who was once the prime favourite of Elizabeth, and whose death-warrant she never would have signed, if the ring (so runs the tale), which she had bestowed upon him to be a token and pledge of her favour and clemency in any possible trouble which might overtake him, had been returned. The discovery, soon after, that it had in reality been despatched to Elizabeth through the Countess of Nottingham (who deliberately detained it), prostrated the Great Queen with a sincere and inconsolable melancholy from which she never rallied. Humble, although he could not have foreseen this sad event at the time of his election, declined at the outset to be associated in any way with an office which had been attainted, and was prepared to pay a fine rather than stand in the shoes of a man who had brought dishonour upon the Aldermancy that was offered to him.

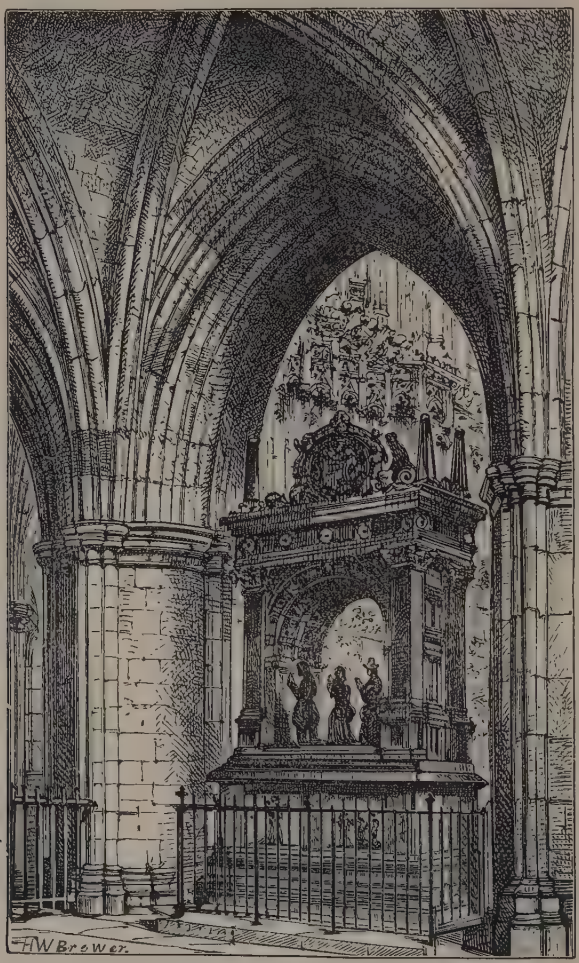
Machyn in his *Diary* (Camden Society) furnishes the following instances of "fined" Aldermen:—

1552. "The furst day of August was chossen the shreyffe of London, master Grymes, Clothworker, dwellyng in saynt Laurans lane; and the vj day of August he was dysmyssyd of the shreyffshyp; and in ys sted was chossen Thomas Clayton, baker, th wyche Master Grymes gaff for ys fyne ijc lb." (p. 22).

1552. "The xv day of August was dysmyssed of the shreyfshype Master Thomas Clayton, baker, and for him was chosen Master John Browne, mercer . . . and for fyne Master Clayton payd ijc lb.,—th vj king Edward vjth." (p. 23).

These 'elect,' who obtained their 'discharge,' were usually styled Aldermen on their tombs.

and basso-relievos of the children on the basement, north and south.



28 TOMB OF ALDERMAN HUMBLE.

The following is the inscription :—

" Peter Humble, gentleman, dedicates this monument to the pious memory of Richard Humble, Alderman of

London, and Margaret his wife, daughter to John Pierson, of Nathing, in the county of Essex, gentleman, by whom he had issue two sons, John, who died young, and the above-named Peter, now living; also four daughters, Catherine, Weltham, Margaret, and Elizabeth who survived the other three, and was interred with her father, April 13, 1616. Richard left Isabel, his second wife, widow, who was the daughter of Richard Hinclimmon, of Henley, in the county of York, gentleman, bequeathing to the poor of this parish 5*l*. 4*s*. per Annum for ever, out of the tenements adjoining to the north side of the Three Crown Gate, Southwark."

On the Sanctuary side are inscribed the beautiful and pathetic lines attributed to Quarles, to Simon Wastell, to Beaumont, and others :—

"Like to the damask rose you see,
Or like the blossom on the tree,
Or like the dainty flower in May,
Or like the morning of the day.

Or like the sun, or like the shade,
Or like the gourd which Jonas had;
Even so is man, whose thread is spun,
Drawn out and cut, and so is done!

The rose withers, the blossom blasteth,
The flower fades, the morning hasteth,
The sun sets, the shadow flies,
The gourd consumes, the man he dies." *

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* In the days of Humble there was a great variety of *memento mori* broadsheets similar to the above. These sheets appeared with black borders and emblems of mortality, and were sold to mourners and their friends. Poetasters, and all kinds of people, as well as poets, tried their hands at such compositions, and it is quite impossible to be certain of the real authorship of any of them. In the British Museum $\left(\frac{816.\ m.\ 9.}{23}\right)$ there is a black-letter broadsheet, 1636, containing verses almost identical with those on this monument. In *Part Music*, Vol. II., Edited by John Hullah, 1845, we find the following

His youngest daughter, Elizabeth, married William Ward, a goldsmith and wealthy citizen of the time of our 'Alderman,' and jeweller to Henrietta-Maria of France, Queen of Charles I. Their only son, Humble Ward, born in 1612, having, as a youth of sixteen, married Frances, heiress to the Barony of Dudley, was created Baron Ward in 1644, from which union is derived the present house of Dudley and Ward.*

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lines (anonymous as usual), set to music by Jules Benedict:—

"Like to the grass that's newly sprung,
Or like a tale that's new begun,
Or like the bird that's here to-day,
Or like the pearled dew of May,
Or like an hour or like a span,
Or like the singing of a swan:
E'en such is man, who lives by breath;
Is here, now there, so life and death.
The grass withers, the tale is ended,
The bird is flown, the dew's ascended,
The hour is short, the span not long,
The swan's near death, man's life is done.

"Like to the seed put in earth's womb,
Or like dead Lazarus in his tomb,
Or like Tabitha being asleep,
Or Jonas-like within the deep,
Or like the night, or stars by day,
Which seem to vanish clean away:
E'en so this death man's life bereaves,
But being dead man death deceives:
The seed it springeth, Lazarus standeth,
Tabitha wakes, and Jonas landeth.
The night is past, the stars remain,
So man that dies shall live again."

These *memento mori* were sometimes parodied in the ballads of the day – 'Like to a pistol and no shot,' &c. (*Roxburghe Ballads*).

* From a deed still in existence (Rendle & Norman: *Inns of Old Southwark*, p. 122) an interesting note on this point appears. It relates to an old Inn in Southwark, "formerly known as the Popes hed, now as ye kynges hed, abutting on the highway called Longe Southwarke." This property, we learn from the same document, passed to the Humbles in 1588; and in 1647 to HUMBLE LORD WARD.

Vide also Cap. VI. (*Harvard*), where it will be seen that our John Harvard was likewise a connection of this family.

The story of William Ward, who also lies buried in our Church, is one of shrewdness rather than romance. A younger son, and orphan from three years old, of a Norfolkshire squire, he made his way, when quite a lad, to London from Bixley, where he was baptised, January 6th, 1580, and where there is a monument to his father, Edward, who died in 1583. Much in want, and sorely pressed, he entered a jeweller's shop in Lombard Street, and asked for help. The jeweller, touched with compassion, not only supplied his immediate necessities, but took him into his employment. The hour struck when Ward was enabled to start a business of his own in the same line. One day a sailor called, and offered for sale a packet of rough diamonds. The purchase was at once effected, and Ward, following up the advantage, visited the ship without delay, fêted the crew, and returned laden with several similar packages of great value, obtained on equally favourable terms. His fortune was soon made. Later on, a certain Lord Dudley, whose virtue was not thrift, found himself pressed by his creditors. Ward came to the rescue, and offered to *lend* him a large sum of money on the safe security of the estates, if he would consent to arrange a marriage between the heiress, above alluded to, and his son, Humble Ward. The condition was accepted, and thus the alliance of our Richard Humble with the ancient house of Dudley, through his grandson Humble Ward, was effected; and believers in heredity will not be surprised to learn that the family of Dudley and Ward have always been noted connoisseurs in matters of jewellery. One of the late representatives of the house is said to have spent over half-a-million on rare and costly gems, which attracted much admiration, sometime since, at an exhibition in Vienna; and the jewel-box of Lady Dudley, it is well known, was the cause, not so many years ago, of another kind of attraction, which unfortunately resulted in abstraction and robbery.

The Crusader.

"The Red Cross flies in Holy Land,
The Saracen his Crescent waves,
And English Edward's gallant band
Seek proud renown, or glorious graves."—*Dibdin.*

This interesting effigy is on the right. It is an exquisite piece of carving in oak, and represents, most likely, one of the De Warrens,* Earls of Surrey, who were great Lords of Southwark, and some of whom are buried here.

Enrolled in the Knighthood of Christ, he has fought the battles of the Lord on the plains of Asia, having vowed

"To chase these pagans, in those holy fields,
Over whose acres walked those blessed feet,
Which, *nineteen* hundred years ago, were nail'd
For our advantage, on the bitter cross."—*Shakespeare.*

He has returned from the last Crusade with Prince Edward of England (the costume is of that period, 1270). As a good soldier of the Cross he has risked his life in defence of the Holy Sepulchre, and now he sheathes his sword, which has so often struck fire with the Saracen's scymitar on the field of glory, and lies down to rest.

"The strife is o'er, the battle done."

He is clad in chain armour, 'in woven maile† all armed' (Spenser), with a surcoat crossed by two belts, one for the shield, the other for the sword; and on his head a conical helmet, and a lion—the emblem of generous impulse, courage and daring—at his feet.

'On this cross-legged effigy devoutly stretched' there will also be found traces of the spurs—no unimportant adjuncts of the knightly harness.

*Perhaps we have before us the *effigies ipsa* of that sturdy Earl Warrenne, who, in answer to the Commissioners appointed by Edward I. to make inquisition into the titles by which the Baronage held their lands, replied, unsheathing his sword and flinging it on the table before them, "This is my title-deed, by which my fathers held their land, and by which I will keep it."

†*Mail*, It. *maglia*. mesh of a net.

As to the cross-legged attitude, "the most common supposition entertained is that it was intended to distinguish those nobles, barons, and knights who were actual Crusaders, or who, having vowed to engage as such, died before their vow could be performed."—Bloxam: *Monumental Architecture.*

It is popularly believed that the legs crossed at the ankle signified that the knight had been through one Crusade; at the knee, two; above the knee, three. Unimaginative people will tell you that the attitude was adopted simply from æsthetic motives, to allow the folds of the loose surcoat to fall in free and graceful lines, and that the fashion ceased when stiff plate armour was introduced, and the cyclas, a shorter and closer fitting vestment, was worn.

Tennyson, who will be regarded as an important authority, favours the old tradition. In his *Locksley Hall Sixty Years After*, we read:—

> "Yonder in that chapel, slowly sinking now into the ground,
> Lies the warrior, my forefather, with his feet upon the hound.
> Cross'd! for once he sail'd the sea to crush the Moslem in his pride."

Whatever may have been his fortunes in war, he certainly experienced some strange vicissitudes, and suffered many indignities in this Church from time to time. At one period he was tossed about as useless lumber at the west end of the Nave; at another he was placed standing upright close to one of the doors, like a sentinel, "new painted, flourished up, and looking somewhat dreadful"—a device of the Enemy, no doubt, to scare and scatter the flock! He was even used as an ordinary prop to support a portion of a stair-case on his head! How he survived the shock of the insurrections of Cade, Tyler, and Wyatt, which raged in and around this very spot; how he escaped the iconoclastic fury of the Puritans, who destroyed Prior's tombs and ancient glass in this Church, it is hard to say. The marvel is that he exists at all. We are proud to possess him, and to think of him in

the days when the banner of the Red Cross was flying in the Holy Land.

"Upon his breast a bloodie Cross he bore,
The deare remembrance of his dying Lord,
For Whose sweete sake that glorious badge he wore,
And dead, as living, ever Him ador'd;
Upon his shield the like was also scor'd,
For soveraine hope which in His helpe he had.
Right faithful true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but ever was ydrad."*—*Spenser.*

Before taking our leave of him we should like to contemplate his attitude in a new light. Amongst the Knights Templars, it was the custom, I am told, when reciting the Apostle's Creed, to draw the sword about three inches, as in the effigy, in commencing; and at the words, "In Jesus Christ our Lord," to plunge it into the scabbard to the hilt.† It will be noticed that the lips are firmly parted. He is saying the *Credo*. He was a believer.

"The Knight's bones are dust,
And his good sword rust;
His soul is with the saints, I trust."—*Coleridge.*

29. THE CRUSADER.

* Dreaded.

† More commonly, I think, it was their practice to unsheath the sword, holding it with the point outwards from the breast, at the beginning of the Creed, and then, at the close, thrusting it home into the scabbard with a resounding clang, as a token of their readiness to fight or die in defence of the faith.

This will be a good stand-point from which, looking west, to notice an instance of

Leaning Churches.

Our Church, it will be seen, bends gradually from the west towards the south. The whole fabric, which is in the form of a Cross, is made to lean to the side on which our Lord's head is supposed to have bent, when "He bowed the head and gave up the ghost." People who seem to have no poetry or sentiment in their composition, declare all this to be mere fancy. An architect of some eminence, but not much feeling, once informed me that all this irregularity was due to the incapacity of the old Master Builders to lay out a correct plan! This is amazing, when we consider that their successors of to-day are still bound to take these marvellous old structures as their models, and find it impossible to surpass them, or equal them. To imagine that the old Masonic Guilds were unable to make a right-angle, and adhere to it, is perfectly ridiculous. The truth is, they could, but would not. St. Saviour's is full of irregularities. The ground-plan of the Ladye Chapel is not rectangular. One side of the Choir is different in several particulars from the other. The South Transept is not a replica of the North Transept. And as we pass through the Aisles of the Nave—which are a copy of the old—we shall observe the irregularity of the longitudinal apex line of the vaulting. The ground-plan of the original Nave was not a rectangular parallelogram. The present Aisles, following the lines of the old, are not of the same width as compared with each other, nor of uniform width in themselves throughout. The piers are not equi-distant. This arrangement must have been deliberately adopted by the Old Builders in their dislike, not to say disdain, of mechanical

and artificial symmetry. And herein lies one of the glories of ancient Gothic—

> "Where order in variety we see,
> And where, tho' all things differ, all agree."—*Pope.*

The decadence commenced in Tudor times, when "the English Gothic was confined, in its insanity, by a straight-waistcoat of perpendicular lines" (Ruskin: *Stones of Venice*), whose leading feature was "an entanglement of cross bars or verticles, showing about as much invention or skill of design as the reticulation of the bricklayer's sieve." (*Id.*, *The Lamp of Beauty*.) Fergusson notices how regardless the old Egyptians were of regularity and symmetry in their plans. "Not only is there a considerable angle in the direction of the axis of the building (*Palace of Luxor*), but the angles of the courtyards are hardly ever right angles, the pillars are variously spaced, and pains seem to have been taken to make it as irregular as possible in every respect."*

And again, speaking of one of their temples, he says: "No Gothic architect in his wildest moments ever played so freely with his lines or dimensions, and none, it must be added, ever produced anything so beautifully picturesque as this. It contains all the play of light and shade, all the variety of Gothic art. . . . . Here no two buildings, scarcely any two walls, are on the same axis, or parallel to one another."† This description, *mutatis mutandis*, is almost equally applicable to St. Saviour's.

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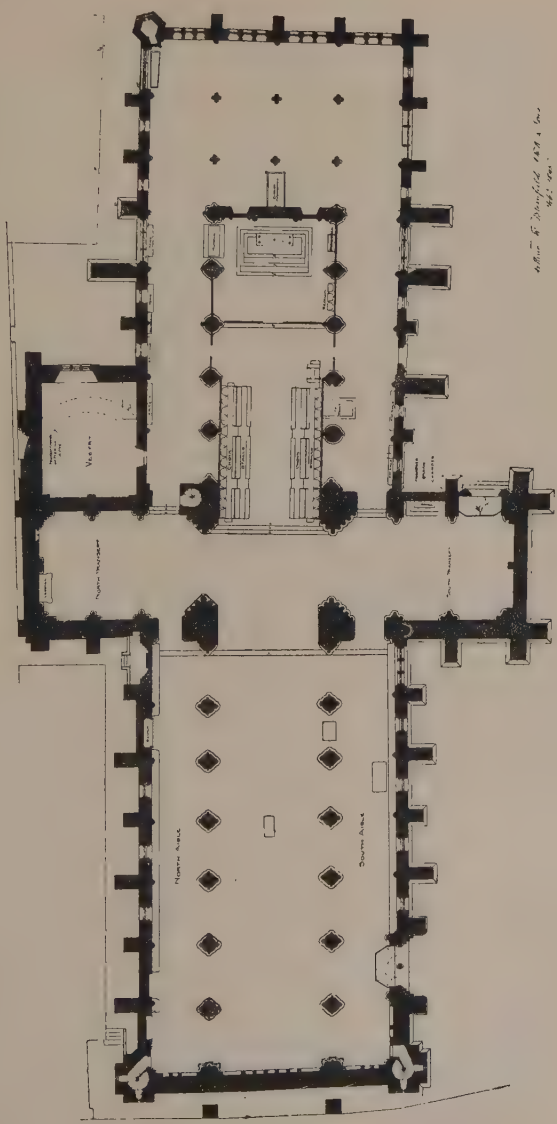
* *Illus. Handbk. of Architecture*, I., 234.

† *Ib.* I., 239.



St Saviours Southwark

The same mystic reference to the Atonement is also seen in what is known as the

Orientation of Churches.

From the accompanying small plan it will be noticed that the longitudinal axis of Choir and Nave do not coincide. The Choir bends away, as we have seen, from the Nave towards the south. And although Durandus does not refer to the symbolic significance of deflecting chancels, Neale and Webb, in their introductory essay to their translation of his *Rationale Divinorum Officiorum*, do not think it too much to assert that the divergence may be noticed in a fourth of the ancient churches in England. So much for the deviation of the Chancel. This orientation was, however, sometimes determined by pointing the church to the rising of the sun on the morning of the day of its Patron Saint. The Eastern direction of churches would, therefore, vary a little according to the time of the year on which the dedication day fell. The beautiful picture, exhibited in the Royal Academy some years ago, will, perhaps, be remembered, in which a small group of ecclesiastics are represented, at dawn of day, erecting a staff, to give by its shadow, at the rising of the sun, the orientation of a church which they were about to build.*

Cure.

In the second low-arch recess,† on the right, is a plain slab to the memory of the above. He was one of the benefactors of this parish, having been instrumental in founding

* But of course the 'superior' person, who goes about seeking what, in the way of venerable tradition, he may devour, would characterise all this as whimsical. But see the Ecclesiological Society's *Handbook of Eccl. Architecture:* Bloxam's *Gothic Eccl. Architecture:* and Walcott's *Church and Conventual Arrangements.*

† Both recesses are probably Priors' tombs of the Tudor period.

a "College" for poor people. It would appear, however, that he did not give much out of his own pocket towards the establishment of the "College." The vestry minutes show that he advanced the money to build some houses for the poor, and that the loan was repaid. The Latin inscription is a punning epitaph on his name:—

Elizabetha tibi Princeps
Servivit Equorum
A sellis Curus
Quem Lapis iſte tegit.
Serviit Edwardo Regi
Mariæque Sorori.
Principibus magna
Est laus placuiſſe Tribus.
Convixit cunctis charus.
Reſpublica Curæ
Semper erat Curo.
Commoda Plebis erant
Dum vixit. Tribui
Senibus curavit alendis
Nummorum in Sumptus
Annua Dona Domos.
Obiit 24 Die Maii, An. Dom. 1588.

"*Cure*, whom this stone covers, served Elizabeth as master of the saddle horses. He served King Edward and Mary, his sister. It is great praise to have given satisfaction to three sovereigns.

He lived beloved by all.

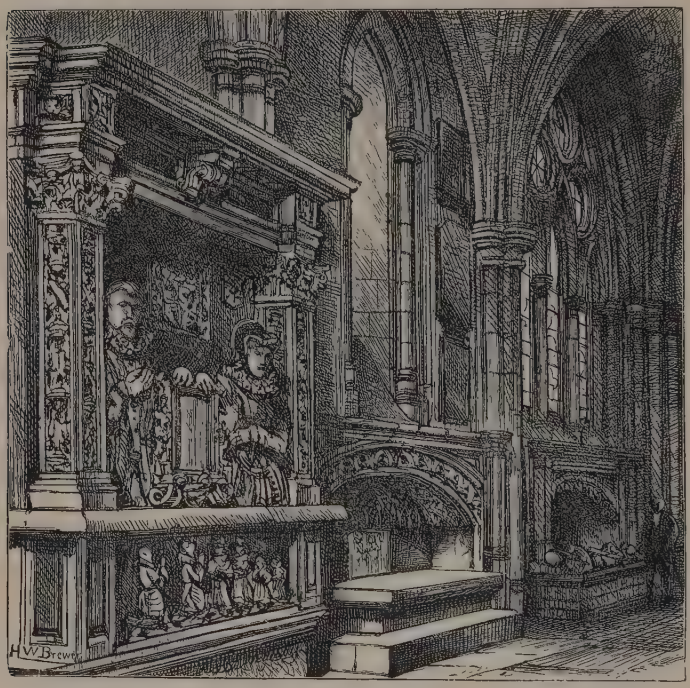
The state was ever a Care *(Curæ)* to Cure *(Curo)*.

The welfare of the people was a Care to him while he lived.

He Cared *(curavit)* and provided that, for the support of the aged, annual gifts of money should be assigned towards the expenses, and houses."

He died on the 24th of May, 1588, thus missing only by a few days to share in the rejoicings of the great victory

of his royal mistress over the Spanish Armada, which set out from Lisbon on the 29th of that month.



31 Trehearne Monument. Cure. Crusader.

Trehearne.

Close to is a striking monument. It occupies a space 6 ft. 2 in. wide by 7 ft. 2 in. high, and is of stone, painted and gilded. Columns and an entablature of Jacobean Renaissance character frame the coloured half figures of Trehearne and his wife. They face the visitor, wearing ruffs and corresponding attire, appropriately coloured. Between them they hold a small oblong black tablet within a gilded border, the fingers

of each appearing on the upper rim, and the tablet is thus inscribed in small gilt Roman capitals:

AN EPITAPH VPON JOHN TREHEARNE,
GENTLEMAN PORTAR TO KING
JAMES THE FIRST.

HAD KINGS A POWER TO LEND THEIR SVBJECT'S BREATH,
TREHEARNE THOV SHOVLD'ST NOT BE CAST DOWN BY DEATH,
THY ROYAL MASTER STILL WOVLD KEEP THEE THEN,
BVT LENGTH OF DAYS ARE BEYOND REACH OF MEN,
NOR WEALTH, NOR STRENGTH, OR GREAT MEN'S LOVE CAN EASE
THE WOVND DEATH'S ARROWS MAKE, FOR THOV HAST THESE.
IN THY KING'S COVRT GOOD PLACE TO THEE IS GIVEN,
WHENCE THOV SHALT GO TO Ye KING'S COVRT IN HEAVEN.

Now, after the perusal of this eulogy, we should expect better things from him than to find him lax in the payment of his tithes! Here is an extract from the Parish Vestry Minutes, October 15th, 1577:—

"John Trehearne of Bankside, pays double for withholding his tythes."

Above the tablet is a mantled shield thus emblazoned: Azure, a chevron between three herons,* two and one, *or*; on a canton barry of six, *gules* and *azure*, a lion rampant *gules*. Over the shield an esquire's helmet, on which the crest, a

* Heraldic compositions or charges allusive to the name, as above, or to the occupation of the bearer, are by the English Heralds termed *Canting* (punning) *Arms*, and by the French, *Armes Parlantes*, Arms that speak, and tell their own story at once. Bishop Lyhart is represented by a *hart lying* down; Abbot Compton, by a *comb* placed above a tun; Abell, by a capital A on a *bell;* Alcock, by a *cock* perched on an *awl*. A *fox* appears in the arms of Wylie; and *horses* in the coat of Horsley, Colt, and Trotter. The great City Companies proclaim themselves in the same way,—the Carpenters' by *compasses;* the Vintners' by *barrels;* the Bakers' by *wheatsheafs;* and the Loriners' by *bridle-bits*. These 'quaint devices deftly blazoned,' extravagant, fantastic and far-fetched very often in their allusions, were much affected in the 15th and 16th centuries. Mottoes are also sometimes allusive to the name; as, *Festina Lente* (Onslow); *Benefactum* (Weldon); *Be in the Van* (Bevan).

demi-griffin segreant, holding a fleur de lis, all *or*.* In the upper corners of the monument are two small shields, (1) as above, (2) also as above impaling *gules*, a fess between three lozenges, *or*. In the panelled base of the monument are, in high relief, six small kneeling figures: two, male and female, probably representing Trehearne and his wife, and behind them, respectively, two other somewhat smaller figures, probably for son and daughter, while behind the latter are two very small female figures, perhaps representing infants, although costumed. The monument is surmounted by a winged death's-head.

Beneath this monument was formerly a gravestone with the following inscription:—

> Under this marble doth the body rest of
> John Traherne that served Queen Elizabeth,
> and died Chief Gentleman Porter to King
> James, the 22nd daie of October Anno D'ni 1618.
> Here also resteth Margaret the wife of the
> said John Traherne, who lived together
> man and wife 50 years, and died the
> 22 of January Anno D'ni 1645.
> Here also lieth John Traherne, eldest son
> of the said John and Margaret, who died
> Chief Clerke of the Kitchen to King James the
> First, 22nd of August Anno D'ni 1645.

The Trehearne before us was buried on the day after his death, as the accompanying extract from our Burial Register shows: *October 23, 1618, John Trehearne, the Elder.*†

In neither epitaph do we discover the precise nature of the elder Trehearne's office; but in that direction the latter inscription helps us a little. He was "Chief Gentleman Porter," perhaps Chief Porter at the Gate, *i.e.*, Serjeant Porter. If so, he was a successor of Thomas Keyes, Serjeant

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*Burke's 'Armory' has the same—with some difference in colours, *e.g.*, the field argent, the chevron gules, and the herons sable—for Treheron or Traherne, co. Cornwall. The arms are also borne by the Trahernes of Gloucestershire.

† Trehearne the younger had a daughter baptised here, Nov. 2nd, 1607: "*Marye Trehern, d. of John Treherne Clarke of the King's kitchen.*"

Porter, or Porter at the Gate, who died in 1571. These Porters were all gentlemen, some of noble rank. They had yeomen and grooms under them. We have mentioned Keyes. He married into Royalty.

While Edward VI. lay dying at Greenwich, Northumberland caused three marriages of three sisters to be solemnized in Durham House, in the Strand. To Guildford Dudley, his son, was united Lady Jane Grey, the grand-daughter of Mary (of whom more, Ch. VI.), the younger sister of Henry VIII., who married, as her second husband, Charles Brandon, Duke of Suffolk, who had a Palace not far from our Church, surrounded by a park which extended to our borders.

Katherine Grey, second daughter of the Duchess, was given to the Earl of Pembroke, and her sister, Mary, the third daughter, 'the littlest lady in all the Court,' to Captain Keyes, the King's Gentleman Porter, 'the biggest gentleman in the Court.'

It was Northumberland's design to alter the succession of the Crown in favour of his own family, and thus we learn that a *Gentleman Porter* was considered to be a fit husband for a possible Queen.

These Royal Porters were usually giants in stature. Fuller (*Worthies*) describes one of them as "2½ yards in length"; and in Hampton Court there is a portrait of Queen Elizabeth's Porter, who is stated to have been 8ft. 6in. in height. Whether our Trehearne was a very tall man, it would be difficult to say. The figures of himself and wife were executed, most likely, by Gerard Janssen, the sculptor (*Vide* p. 78).

In a list, in our possession, of inhabitants of St. Thomas' Parish, made for rating purposes, between 1762 and 1771, I find the name *Vincent Trehearn*.

VI.

The door on the right, further down, invites us into what has been traditionally known as

THE CHAPEL OF

St. John the Divine.

Soon after I came here as Curate-in-Charge, twenty-five years ago, I was greatly astonished one week-day to see a considerable number of people waiting in the Church, and, on enquiry, learned that they had come to answer summonses for non-payment of rates; and on entering this part of the building I found Magistrates seated behind those benches on the left, hearing the various cases. I entered a mild protest against what I considered to be a desecration of the Sacred Edifice, with the result that no such Court has ever sat here since that day. This Chapel has long served the purpose of a Vestry for the Clergy. In former years Vestrymen held their ordinary meetings here, and transacted Parish business. Amongst them there was a regular attendant, one Robert Harvard, the father of

John Harvard.

The position of the house, where John Harvard first saw the light, was, as nearly as possible, in the middle of the present High Street, directly east of the Ladye Chapel. The old *Token-Books* * in our possession help us to identify the very number of the house on the old maps.

* It was the custom of Churchwardens in those troublous times to visit from house to house, and distribute small circular pieces of lead, figured with some device, to all persons above the age of 15 or 16, as a summons to attend the Holy Communion. These tokens were delivered up in the Church when the obligation was fulfilled.

32. The Founder of Harvard University, U.S.A.

His father, Robert, was a butcher by trade, as we learn from the entry in our Register of the baptism of John. We have many instances in the City and elsewhere of families of gentle blood pursuing this and other callings of similar grade.

without losing caste or social station in those olden days. They had their crests and shields, and were in fact *armigeri*, entitled to a coat of arms. And we must remember that the Heralds were then more particular than at present. They went on circuit through the counties to enquire into the claims and pretensions of those who bore arms. Now when we look into some of the churches in the City of London, across the water, we find coats of arms adorning the tombs of those who followed the occupation of butcher, fishmonger, tailor, grocer, draper, and the rest. "In short," writes the late Sir Walter Besant (*London*, p. 158), "I do not say that the retail traders were of knightly family, but that the great merchants, the mercers, adventurers, and leaders of the Companies, were generally gentlemen by descent, and admitted to their close society only their own friends, cousins, and sons."

And in the same way, when we look round the monuments in our own Church, we shall find coats of arms on the tomb of Humble, a goldsmith; of Bingham, a saddler; and even of Lockyer, an empiric.

For some years past it was conjectured that John belonged to the Harvards of Southwark. The diverse spelling of the name was one of the main obstacles which barred the way for so long to the identification of the Founder. We find, for example, a son of Robert, by his first wife, set down in our Baptismal Register as Robert Harverd, and the same in the Burial Register as Robert Harvey; the mother of this child is buried in the name of Barbara Harwood. Orthography seemed to have been of no importance in those days. Even Shakespeare wrote his own name in five different ways. No wonder Chaucer utters a warning to his amanuensis:—

> "Adam Scrivener, if ever it thee befalle
> Boece or Troilus for to write newe,
> Under thy long lockes maist thou have the scalle,
> But after my making thou write more true."

We have plenty of other evidence to show that the name Harvard occurs in many guises. Take the evidence of the Vestry Meetings. The rule was that every vestryman occupied regularly his own recognised seat on entering. If he ventured to take another's seat, he was fined. Now, in the Vestry Books we see Robert Harvard sitting in the same seat and order, and between the same men, meeting after meeting, and thus we know him to be the same man, although "Adam Scrivener"—the Vestry Clerk—has unconsciously done his best to disguise him under the various forms of Harvye, Harverd, Harvard, and even Harwood!

Again, the *Token-Books* repeatedly tell the same tale.

There was another difficulty which stood in the way of connecting the Founder with the Harvard family of St. Saviour's, Southwark. He enters Emmanuel College, Cambridge, from *Middlesex*, on the north side of the Thames, and not from Surrey, on the south, the abode of his ancestors. (The plague of 1625 swept almost the entire family away). The entry in the College book, which is a receipt of 10s. for his admission, is as follows:—

"John Harverd Midlsex: Decemb. 19, 1627, 0 10 0."

This puzzled and baffled the explorer, until Mr. Henry F. Waters,* A.B., of Harvard, came to this country in pursuit

* In the *New Eng. Hist. and Gen. Register*, already mentioned (p. 24), will be found an exceedingly clever example of scientific genealogical investigation. Mr. Waters traces the birth, parentage, and career of John Harvard, with firm and unerring step, from point to point through intricate legal documents and puzzling entries. The late Dr. Rendle, author of *Old Southwark*, also claimed some credit for the discovery, and bravely endured the *Stripes* of criticism in consequence, while Mr. Waters carried away the *Stars*. The *Alumni* of Harvard will certainly, with the usual generosity which characterises our Cousins beyond the Atlantic, carry out the suggestion of Mr. Waters, by appropriating the large window, in its remodelled form, of the South Transept, and setting up a memorial worthy of themselves and of the benefactor and potential founder of America's oldest and most famous University.

The above note was written in the 1894 Edition of my book. The window, as we have noted, is already a *fait accompli*, and by another hand; but we have plenty of scope remaining for the enlightened sons of Harvard to carry out their spirited intention. This seems to be on the eve of realization.

of the family records and wills, and was rewarded for his zeal with the discovery that the mother had left the old home on the death of the father, in the terrible plague year just mentioned. The documents, which have been unearthed, show that she married a second time, crossed the river, and lived near Tower Hill, the abode of her new spouse. So, naturally, John enters from Middlesex, and not from Surrey. After the death of her second husband, she returns, weds Richard Yearwood, an old friend of her first husband, Robert Harvard, and resides for the remainder of her days within a few doors of the old Southwark home in the same row of houses. John is at this time in Cambridge: and his mother, who survives her third husband, makes her will, as Katharine *Yarwood*, in 1635, in favour of her two only remaining children, John and Thomas, sons of her first husband. In this document she describes the Founder as "my eldest son John Harvard, clarke," *i.e.* scholar.

Let us pause here for a moment, and indulge in a brief digression. Shakespeare did not retire finally from the stage, according to Halliwell-Phillips, until 1613, the year in which the famous Globe was burned down; and in the following year, when it was rebuilt, we find him again in London. The boy of seven years old (b. 1607) may have looked into the face of "sweetest Shakespeare, Fancy's Child," heard his voice, and been fondled on his knees; for Robert, his father, was the Vestry colleague of Alleyn, Benefield, and Henslowe, who were professionally connected with the stage, and with whom the Great Dramatist must have been intimately acquainted, notwithstanding that he wrote almost solely for the Lord Chamberlain's company of players.

Another reflection. John was eighteen years old when he left Southwark, for a time, with his mother. Before that age he must have received the Rite of Confirmation in St. Saviour's, the Church of his baptism, and had the hands laid upon him of no less a Prelate, most likely, than our erudite and saintly Bishop Andrewes, who died in 1626.

In the following year young Harvard entered Emmanuel, where he continued his studies for eight years, taking his B.A. degree in 1631, and his M.A. in 1635. Two years later, in company with his wife Ann, daughter of the Rev. John Sadler, he crossed the Atlantic, and, in the year after his arrival, died, alas! consumptive and childless.

In the previous year a project had been set on foot by the New England colonists to found a school for the education of the English and Indian youth in "knowledge and godliness." Newtown was chosen as the site. The sympathy of Harvard was aroused and attracted by so good a cause, and he bequeathed to it his library of 320 volumes, and nearly £800, the half of his substance. In recognition of this noble gift the authorities changed the name of the place to Cambridge, as a tribute to his English University, and resolved that their humble seminary in the wilderness, constructed of wood, should "bee called Harvard College." Of its marvellous growth since then, and of its fame to-day, it needs not to tell.

In *The New Eng. Hist. and Gen. Register*, 1885, p. 281, will be found an extract from a will, which appears to connect the Harvards with the Wards, and, therefore, with Baron Ward, and the noble house of Dudley and Ward.

"William Ward of the parish of St. Savior in Southwarke in the County of Surrey citizen and *goldsmith* of London 2 April 1624. My body to be buried within the parish church of St. Saviors in Southwarke aforesaid. The third part of my estate I do give, devise, and bequeath unto my now well-beloved wife Roase Ward. I do give and bequeath unto my brother Mr. Robert Harverd a ring of gold."

The above Roase Ward (née Rogers) was the sister of John Harvard's mother (*ib.* p. 282); and so when William Ward calls the above Robert Harvard, who was John's father, his 'brother,' he means, in language not uncommon in those days, that he was his brother-in-law. This William

Ward was, it will be observed, a St. Saviour's man, and of the same craft (goldsmith) as the William Ward mentioned on p. 108, and no doubt belonged to the same family; and, further, I believe he was the same man.

We find the following entry in our Burial Register:—

1616, April 13. "Mr. Richard Humble, buried in a Vault in ye channsell."

And under the same date:—

"Mrs Elizabeth Ward his daughter in the same Vault."

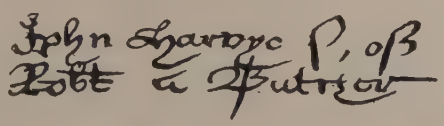
This was the mother of Humble Ward, created baron Ward. William Ward married secondly, I think, Roase Ward (née Rogers) mentioned in his will. He was buried July 26, 1624, "a Vestreye man." The statement (p. 108) that he was jeweller to Henrietta-Maria of France is not affected by the fact that Charles I. did not ascend the throne until 1625, for he was betrothed to her in 1623, and thus the Prince may well have employed William Ward in that year to furnish him with jewels as a present to his future Queen. If the identity of the William Ward, who came to London as a poor lad, and grew rich as a *goldsmith*, with the *goldsmith* of the same name, time, and parish, mentioned in the will just quoted, be accepted, then a link is established between John Harvard and the first Baron Ward.

The Tercentenary of Emmanuel, Cambridge, was held in 1884, when eminent representatives of Harvard University were present, and Dr. Harold Browne, then Bishop of Winchester, preached in the College Chapel from the text: "In the morning sow thy seed." And in 1886 the 250th anniversary of Harvard College was celebrated, in which delegates from Emmanuel took part.

The likeness of the Founder, which, through the kindness of Dr. Justin Winsor, Librarian of the College, we are enabled to give, is taken from an ideal statue in bronze which was unveiled in 1884. The face is that of a supposed representative, then living in that country, of the Harvard

family. The signature which we have introduced on the pedestal is a *facsimile* of his autograph for the M.A. degree, preserved in the Cambridge University Registry.

The following is a *facsimile* of the entry of his Baptism, bearing date, November 29th, 1607:—



We will only add, that our John Harvard has become a strong link in the chain which binds the Old and the New Country in one. And if any enquiry should be made as to the interest which our kindred beyond the Ocean take in our Church and Parish, he will have only to turn over the pages of our Visitors' Book, wherein he will read the names of many hailing from U.S.A. And in the years and centuries yet unborn, generation after generation of American travellers will be seen, we are sure, standing here by London Bridge, where John Harvard drew his first breath, and bless his name and memory, and recall the sweet familiar lines of their own distinguished bard:—

> "Lives of great men all remind us
> We should make our lives sublime,
> And departing leave behind us
> Footprints on the sands of time."—*Longfellow*.

His pedigree:—

Thomas Rogers of Stratford-on-Avon = Margaret Pace

Robert Harvard of Southwark in 1605. = Katherine Rogers.

John Harvard.

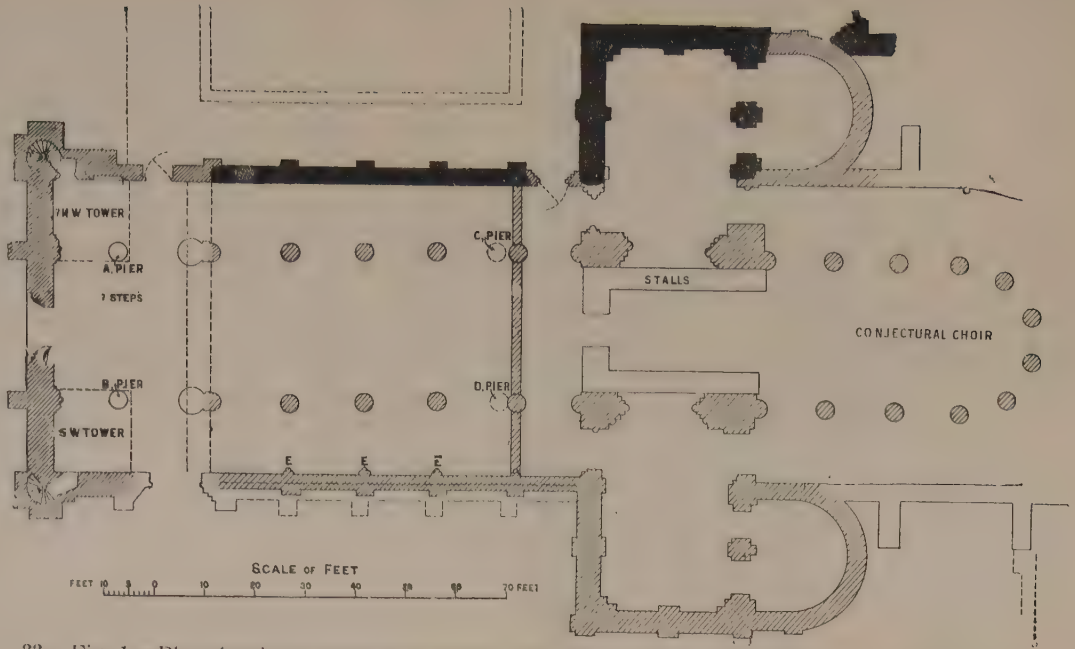
I have always felt certain that the sons of Harvard would one day, sooner or later, place a suitable memorial in this church in honour of their Founder. I had the pleasure of showing his Excellency the American Ambassador, the Hon. Joseph H. Choate, a Harvard man, over the Church a short time ago, and looking at the large window before us, he expressed a desire to see it appropriated, and filled with painted glass, to the memory of one who is so well entitled to the gratitude and veneration of all Harvard men. And as I write, the famous American architect, Mr. Charles F. McKim, another son of Harvard, is having it measured for that purpose.

"FLOREAT HARVARD!"

This Chapel is probably one of the oldest, if not the oldest, part of the Church. There is still attached to the exterior face of its north wall a shaft which at one time bore traces of the Saxon Period.*

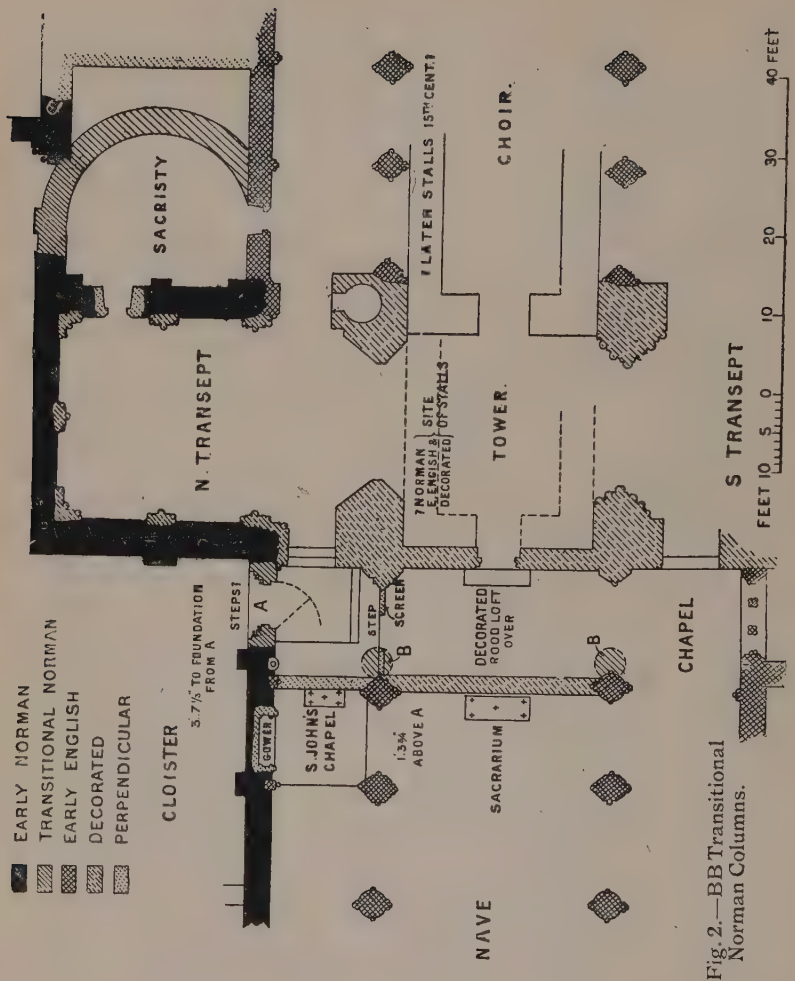
But a glance at the interior will reveal its antiquity. In the south-east corner, near the great safe, will be noticed a round arch covered with plaster and whitewash. This is Norman work, disguised by 'restoration.' On its west side will be seen two others of the same character, rising above the large cupboard. Underneath the floor I have seen the foundation of a Norman Apse, which is represented in both the accompanying very interesting plans.

* *Vide* Francis T. Dollman's *Priory of St. Mary Overie*, p. 23.



33. Fig. 1.– Plan showing suggested adaptation of the Early Norman Church for the Augustine Canons, with the alterations and additions.

A, B, C, D, Early English Piers; E E E, Existing Bases. The dotted lines across the Nave show the conjectural west wall of the Early Norman Church.



34. Fig. 2.—BB Transitional Norman Columns.

These relics of this Sacristy take us back beyond the time when Giffard, Bishop of Winchester, assisted by two wealthy Norman Knights, built the Nave, eight hundred years ago, and Canons Regular, with a Prior at their head, were established.

LIST OF THE

Priors of St. Marie Oberie.*

35. Seal of the Priory

1.	Aldgod	1106 to	1130
2.	Algar	1130 „	1132
3.	Warin	1132 „	1142
4.	Gregory	1142 „	1150
5.	Ralph	1150 „	1154
6.	Richard...	1154 „	1163
7.	Valerianus	1163 „	1189
8.	William de Oxenford	1189 „	1203

* Derived from *Registr. Priorat. in Bibl. Cotton. Faustina, A. 8.*, and other sources.

9.	Richard de St. Mildred	1203 to	1205
10.	William Fitz Samari	1205 „	1206
11.	Martin	1206 „	1218
12.	Robert de Osney	1218 „	1223
13.	Humphrey	1223 „	1240
14.	Eustachius	1240 „	1253
15.	Stephen	1253 „	1266
16.	Alan	1266 „	1283
17.	William Wallys	1283 „	1306
18.	Peter de Cheyham	1306 „	1326
19.	Thomas de Southwark*	1326 „	1331
20.	Robert de Welles	1331 „	1348
21.	John de Peckham	1348 „	1359
22.	Henry Collingbourne	1359 „	1395
23.	John Kyngeston	1395 „	1397
24.	Robert Weston	1397 „	1414
25.	Henry Werkeworth	1414 „	1452
26.	John Bottisham	1452 „	1462
27.	Henry de Burton	1462 „	1486
28.	Richard Briggs	1486 „	1491
29.	John Reculver...	1491 „	1499
30.	Richard Michell	1499 „	1512
31.	Robert Shouldham	1512 „	1513
32.	Bartholomew Linstede, *alias* Fowle	1513 „	1540

Linstede surrendered the Priory to Henry VIII. in 1540, and received a pension.

Thirty-two Priors, with no monument, or relic, to which we can point with certainty! We feel we are the poorer for all this loss. We have only the "empty name" of each, but that is something; for even empty urns of a dead world are still objects of human interest. Cromwell's "Praise—God—Bare—Bones," and the rest of the unlovely type, spared neither the bones, nor the dust, nor the tombs of these men.

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*"Southwark" has, within recent years, been legally constituted an Episcopal Title, and the first bearer of it (Huyshe Southwark) is a most devoted Suffragan, and an ardent admirer and supporter of our great Priory Church.

At the moment of going to press, a Bill, introduced into Parliament for the purpose of creating a See of Southwark, is likely to pass into law next Session.

The Roman Catholic Communion has also a Bishop of Southwark.

The Chaplains.*

The Church was usually served by two "Preaching Chaplains" of independent powers, until recent years, when, by Act 31 Vic., 1868, both were merged in one, and by Act 46-7 Vic., 1883, the last of the Chaplains became the first Rector.

Rev. Kelle	1564	Rev. Church	1605
„ James Hollyland	1564	„ Symonds ...	1605
„ Harman... ...	1565	„ Francis... ...	1606
„ Styles	1578	„ James Archar ...	1614
„ Smythe... ...	1582	„ Dr. Thos. Sutton	1615
„ Pattersle ...	1585	„ Harris	1623
„ Hansonne ...	1585	„ P. Micklethwaite	1625
„ Thos. Rattdcliffe	1585	„ Nicolas Morton..	1627
„ M. Ed. Philips...	1589	„ Stephen Watkins†	1654
„ Butterton ...	1599	„ Robert Knightly	1656
„ Marberry ...	1601	„ Dr. Wm. Hoare	1678
„ Currie	1603	„ Dr. Samuel Barton	1687
„ Knapp	1604	„ Dr. H. SACHEVERELL	1705
„ Snape	1604	„ Thomas Horne...	1709

* This list is chiefly taken from the Vestry Minutes, which commence in 1557, and from the Church Registers, dating from 1575. Amongst the Ashburnham MSS., now in the *Brit. Mus.*, is one of our old Registers. In the *Ninth Report Hist. MSS. Comm.* (Part iii.), p. 29a, it is thus described, in 1881: "The Parochial Register of St. Mary Overy, in Southwark. A folio bound in oak, with brass bosses on the sides. The Register consists of 682 pages in one hand, of the reign of Henry VIII., and before the suppression of monasteries." It is in Latin.

† Church Register. The Vestry Book from 1628 to 1670 is missing. In an entry in the College of Arms we read of one Meriwether marrying, in 1687, "Susanna daughter of Stephen Watkins of the Borough of Southwark sometime Minister of St. Mary Overies Church." Note how the old name clings to the Church. The names of other 'ministers' occur in our Registers in the Cromwellian period,—John Crodacott (1657), Thomas Wadsworth and Edward Mulkester (both in 1661), Giles Holdisworth (1663), &c. During the greater part of the Commonwealth the marriages were performed by the magistrates—Sam. Hyland, Geo. Potts, Robert Warcupp, Francis Allen and Thomas Lee. The Banns were published in the Market-Place.

Rev. Wainford ...	1724	Rev. Thomas Bird ...	1807
„ Dr. Benj. Slocock	1725	„ Dr. W. Harrison	1808
„ John Smith, M.A.	1729	„ W. Curling, M.A.	1833
„ Thos. Jones, M.A.	1753	„ S. Benson, M.A.	1843
„ Wm. Day, M.A....	1762	„ Dr. W. Thompson,	
„ Sambrook Russell	1768	Curate ...	1879
„ Philip Batteson..	1769	Sole Chaplain ...	1881
„ W. Winkworth,		Rector	1885
M.A.	1794	Canon and Chan-	
„ W. Mann, M.A....	1804	cellor... ...	1897

The parochial authorities kept the Chaplains "in their place." Even my immediate predecessor was accustomed to ask leave of "his masters" before taking his holidays. Soon after my appointment, I found that they had given permission to have a memorial tablet placed on the wall of the Church, and had taken the fee for church expenses. For purposes of discipline I was obliged to relieve them of that fee! *

Our Beaumont and Fletcher represent the "Scornful Lady" as occasionally sending her Chaplain three or four miles for eggs. Macaulay (*Hist. Eng.*) describes the position of a domestic Chaplain during the century which followed the accession of Elizabeth (a period including all our Chaplains from Kelle to the rise of Sacheverell) as follows:—"A young Levite—such was the phrase then in use—might be had for his board, a small garret, and ten pounds a year, and might not only perform his own professional duties, might not only be the most patient of butts and listeners, might not only be always ready in fine weather for bowls, and in rainy weather for shovel-board, but might also save the expense of a gardener, or of a groom. Sometimes the reverend man nailed up the apricots, and sometimes he curried the coach-horses. He cast up the farrier's bills. He walked ten miles with a message or a parcel."

* The relations between the Rector and the Corporation of Wardens have always been marked by the utmost cordiality.

Vestry and Clergy.

The first on the list, Kelle, receives notice from the Vestry to quit the service of the Parish, because he refuses to wear the surplice at the administration of the Holy Communion.

Hollyland and Harman are appointed at £20 each per annum, *and not the Christenings.*

A Curate, named Owen, is to be paid at the rate of £6 6s. 8d. a year, and "the ordinary vayles."*

Philips (Philippe) is to have as "wages" £30 to lecture every "Saboth Day."

Redcliffe is to "caterkise on the Saboth day afternoon."

Marberry will not accept the Chaplaincy before consulting my Lord of Canterbury, "declining any further matter, either about reading of Divine Service or Administration of Sacraments, or other rites of the Church whatsoever;" but "if the Primate required him thereunto, he would for ever read Divine Service!"

Snape applies for the payment of certain charges, which "The House" (the Vestry) refuses; but subsequently a "benevolence" of £10 is voted to him.

Francis asks and obtains permission from the Vestry to administer the Holy Communion privately to a sick man.

Francis and Symonds (Co-Chaplains) do not seem to work harmoniously. "The Churchwardens and some of the ancients" take the matter in dispute into their consideration.

The Vestry, voting by "beanes," agrees to present Archer and Sutton with "£10 apiece as a benevolence."

At the funeral of Bishop Andrewes:—"The house mourners made an offering, and Mr. Archer, one of the Chaplains, received £11 17s. 7d., which he paid to the Wardens as their due, but they handsomely returned it to him and Mr. Micklethwaite (the other Chaplain)."

* Vails (*cf. avail*, Fr. *valoir*, to be worth, to profit), money given to servants.

Archer and Moreton are great favourites of the family to which John Harvard belonged. His mother describes the latter in her will as "my Overseer, Mr. Mooreton," and makes bequests to both of them. "Item to Mr. Archer, one of our Ministers, I give twentie shillings. Item I make and ordayne my two sons John and Thomas Hervard ioinct *(joint)* executors of this my last will and testament. Item for the overseers of this my last will and testament, I appoint my loveing frend Mr. Moreton aforesaid for one, and to him in token of my love I give three pounds and my paire of silver hafted knyves. Item to Mrs. Moreton, our Minister's wife, I give my best gold wrought Coyfe, which of my best two shee please to make choice of." This good lady bequeaths also to another friend her "best scarlet Petticoate or the value thereof in money."—*New Eng. Hist. and Gen. Register*, July, 1885, p. 276.

Preacher and Player.

Dr. Sutton, as we have seen, denounces players, in 1616, from the pulpit, and one of them—a noted actor of Shakespeare's period, and of his dramas, "Nat" Field—retorts excitedly in a long letter (p. 30).

Parish Clerk.

We must not overlook altogether this once important functionary. The Vestry Books commence with an order for punishing the Clerk and Sexton, who were duly sent "unto the Countar (*prison*) for their disabedynes In sarvynge of god In the quere."

One receives his appointment (1571) in consideration of the unique accomplishment of his being a good "Bass and Tenor!"

Another, after he has "read a Chapter openly in the Church, and tuned a Psalm," is elected (1625).

This Clerk possessed the following assortment of musical instruments, from which, perhaps, we may gather some notion of the kind of church music which pleased or split

the ears of worshippers in that year of Plague:—"5 viols, 2 citterns, 1 treble lute, 1 pair of verginalls, 1 recorder, 1 cornet, 1 flute, 1 pandora" (!), and so on. All this in the days of Bishop Andrewes, and in his Parish Church!

The Archdeacon is informed at his Visitation (1634) that "our Clerk doth sometimes, to save our Minister, read Prayer, Church Women, Bury and Marry, being allowed so to do." The shadow of the Commonwealth, with its confusion and disorder, was manifestly approaching.

Here is an extract from our books of a marriage by a layman in Cromwell's time:—

"1654, November 9, John Bugie, a Barber Chyrugion, and Susan Bateman, both of the P^ish^ of Sauir, Southwark, wer marrid this day by the Worp^ll^ Mr. Samuel Hyland."

Note the omission of the word *Saint*.

Presentment.

To the Bishop of Winchester by the Wardens, 1639:—

"We assure your Lordship that a Pew wherein one Mrs. Ware sits, and pleads to be placed, is, and always hath been, a Pew for Women of a far better rank and quality than she, and for such whose husbands pay far greater duties than hers, and hath always been reserved for some of the chiefest Women dwelling on the Borough side of the said Parish, and never any of the Bankside were placed there. The Pews appointed for that liberty being for the most part on the North side of the body of the Church."

Shades of Shakespeare, Massinger and Fletcher, Beaumont and Ben Jonson, must classical Bankside be made to take a back seat!

A Roxburghe Ballad reminds us that a man's parochial office affected his wife's position in the Church:—

"His wife shall then be seated
In church at her desire;
Her husband he is sidesman,
And sits within the quire:
Then he is made Churchwarden,
And placed somewhat hier."

36.

Of the Chaplains, the most noted was

Dr. Henry Sacheverell.

He has left his mark in history. He was the grandson of a Presbyterian minister, and the son of a Low Church rector of Marlborough. But, as it frequently happens in like cases, the pendulum swung round to the opposite extreme, and he attached himself as an ardent and active disciple to the advanced school of Laud. He was a High Churchman of the old type, and a Tory, mercilessly maligned by pamphleteers of the opposite school, and hotly defended by those of his own. The sermon, criticising the Whig policy of the hour, which brought him into trouble, was preached in 1709, at St. Paul's Cathedral, before the Lord Mayor, Sir Samuel Garrard, Bart., who urged its publication. So great was the sensation it created that no less than 40,000 copies of it were sold within a few days. "In Perils among False Brethren" was the text of this remarkable discourse. He attacked "the toleration of the Genevan discipline," and uttered the famous sentence which set all England by the ears :—

"In what moving characters does the holy Psalmist point out the crafty insidiousness of such modern Volpones!" Old Fox, or Volpone, was the well-known nickname of Godolphin, the Lord Treasurer of the day, "whom this divine," to quote Swift, "was supposed to have reflected on under the name of Volpone,"—an inexpressibly mean and contemptible character in a play of Ben Jonson, entitled *Volpone, or The Fox*. Godolphin was stung to the quick, and, in a moment of amazing fatuity, resolved upon revenge. The House of Commons passed a resolution in which the sermon was condemned as "a malicious, scandalous, and seditious libel;" and determined upon the impeachment of its author before the House of Lords "of high crimes and misdemeanours." The trial, lasting a month, was held in Westminster Hall before one hundred and twenty peers, who, by

the small majority of eighteen found him guilty; seven of the Bishops voting against him, and six for him, the most influential Prelate on the bench, Archbishop Sharp, being on his side.* Queen Anne, who daily attended the Court in person, was also entirely in his favour. The High Court adjudged as follows:—

"That you Henry Sacheverell, Doctor in Divinity, shall be and you are hereby enjoined not to Preach during the Term of Three Years next ensuing. That your two† printed sermons, referred to by the impeachment of the House of Commons, shall be Burnt before the Royal-Exchange in London, between the hours of One and Two of the Clock, on the Twenty-seventh Day of this Instant March (1709), by the Hands of the Common Hangman, in the Presence of the Lord Mayor of the City of London, and the Sheriffs of London and Middlesex."

This light sentence was regarded by his friends as an acquittal, and hailed as a triumph. Within a few weeks he was promoted to St. Andrew's, Holborn.

During the progress of the trial, and after, the excitement in London and throughout the country was intense. The cry, "The Church in Danger," acted like magic on the multitude. The feelings of the humbler classes, especially, were like fuel, the sermon supplied the fuse, and the flames instantly rose and spread. The victories of the great Duke

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* Analysis of Voting.

Lay Peers, against Sacheverell	62
Lay Peers, for Sacheverell	45
Spiritual Peers, against Sacheverell (Bishops of St. Asaph, Norwich, Lincoln, Oxford, Peterboro', Ely, and Sarum)	7
Spiritual Peers, for Sacheverell (Bishops of Chester, Bath and Wells, Rochester, Durham, London, and the Archbishop of York)	6
On the whole, against	69
On the whole, for	51
Small majority (less than one in seven) against the Doctor	18

† He had previously delivered a similar sermon at the Derby Assizes the same year.

of Marlborough were forgotten. The Champion of the Church became the Idol of the people. He is said to have been one of the handsomest men of the time, possessing a melodious voice, vigorous eloquence, and a graceful delivery—qualities which contributed, it is thought, in no small degree to enhance his popularity. The Queen is said to have visited our Church in order to hear him preach, and to commemorate that royal event an interesting painted metal crown, in the style of the period, was set up in the Vestry, where it stood until some 50 or 60 years ago, when a certain Warden of the Great Account,* not of an antiquarian turn of mind, had it replaced by a brand new one of the Victorian era!

Soon after the trial the Parliamentary elections commenced, and so powerful was the political influence of Sacheverell, that "he led the country, controlled the elections, upset the administration, altered the foreign policy of the nation, and changed the face of affairs in the whole of Europe" (Perry, *Hist. Ch. Eng.*).

The immense number of tracts issued at the time, dealing with the controversy raised by the preacher, is an indication of the strong feeling which prevailed on both sides. These may be seen in the Guildhall Library, collected into *three volumes!*

A still larger collection, purchased by the late Dr. Sparrow Simpson is in the Library of St. Paul's Cathedral, bound in six octavo volumes. Nor is this all: for one of these bears a pencil note within it to the effect that the collection comprised two other additional folio volumes; the whereabouts of which, however, is at present unknown.

Some of these tracts are entitled, "A visit to St. Saviour's, Southwark; with advice to Dr. Sacheverell preacher there" (By Bishop Kennet): "Taunt for Taunt": "The modern fanatic": "A Sharp Rebuke from one of the

* The reader must not shudder at this truly awful title, which suggests the Day of Judgment!

people called Quakers": "Dr. S——ll, the High-Church trumpet, and Mr. H——ly (Hoadley) the Low-Church drum:" "Don Sacheverellio, Knight of the Firebrand"

One pamphlet has a curious frontispiece, in which the Doctor is represented roasting on a spit over a blazing fire, while two men are busily engaged in basting him.

Another is described as "Written Secundum Usum Billingsgate for the Instruction of the Boatmen, Porters, Sailors, Carmen of St. Saviour's in Southwark, and St. Catherine's near the Tower; collected from their own Words." A choice morsel!

Almost immediately after the expiration of his suspension, he again preached at our Church, a fact which shows that his late Parishioners were still one with him. This sermon bears the following title:—"The Christian Triumph: or, the Duty of Praying for our Enemies, Illustrated and Enforced from our Blessed Saviour's Example on the Cross. In a Sermon (on St. Luke, xxiii., 34) preached at St. Saviour's in Southwark, on Palm-Sunday, 1713. By Henry Sacheverell, D.D."

This sermon called forth another laudatory tract entitled—

THE DOCTOR NO CHANGELING.

Sacheverell was a scholar as well as an orator, far-seeing, outspoken. He was a Fellow of Magdalen College, Oxford, and preached before the University, in 1702, a sermon which ran through two editions; and, in the following year at St. Mary's, another, which also reached a second edition; again, before the University in 1707; at Leicester, before the Grand Jury, in the same year; at Derby, in 1709, before the Grand Jury, and his relative, George Sacheverell, High-Sheriff of the County. In the same year he preached at St. Margaret's, Westminster, before the House of Commons; and again at St. Paul's, before the Corporation of

the Sons of the Clergy in 1714. With such a solid reputation, and such public confidence as all this implies, his fame and character and worth are safe. He saved the Church from being smothered and strangled by the "Comprehension Scheme," proposed in his day (and always in the air), which was to include in one heterogenous body all sorts of religious opinions, self-contradictory, mutually destructive. Churchmen, who have only within the last two or three years woke up to see how much they owe to Laud, will one day recognise their indebtedness to Henry Sacheverell. It is almost as true of him as of Laud to say, that, humanly speaking, he saved the Church of England.

"This was the only incident of note during Queen Anne's reign in which civil affairs were affected by the action of the clergy; but it sufficed to bring the Church a greater measure of prosperity than it had known for centuries." (Lane: *Eng. Ch. Hist.*, II., 206–7, S.P.C.K.)

"Nothing marks more strongly the popularity of the Church at this period than the evident fact that no one had the least chance of a hearing unless he professed a friendship for, or at least no hostility to her. Those who were her bitterest enemies assumed an apologetic tone." (Canon Overton: *Life in the Eng. Ch.*)

The Church, it seems to me, had become, for the first and last time, the darling of the people; and the sermons, which had the honour of martyrdom by burning at the hands of the common hangman, simply voiced the overwhelming public opinion of the day.

Addison, another Wiltshire lad, son of a neighbouring Rector, and Scholar of the same College, affectionately dedicates to him ("To Mr. H. S."), in 1694, his *Account of the Greatest English Poets*:—

"Since, dearest Harry, you will needs request
A short account of all the Muse-possest."

And again, in the closing lines:—

"I've done at length; and now, dear Friend, receive
The last poor present that my Muse can give."

Although Addison was a Whig, and Sacheverell a Tory, and, although both became pronounced and eager politicians, and their paths in life diverged, the friendship which grew up between them as playmates in the lanes and fields of their country homes, and which was continued in their manhood in academic halls, does not seem to have diminished, as far as I know, during any period of their lives.

Sacheverell had his counterpoise in his contemporary and close neighbour, Bradford,—minister of St. Thomas' Church, just across the road—a Low Churchman and a Whig, who became Bishop of Rochester in the year preceding the death of Sacheverell.*

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* Rev. H. J. Rose, B.D. (*Biog. Dict.*, 1848) says that Sacheverell was "born about 1672," a statement which is, apparently, copied from the *Biographie Universelle Ancienne et Moderne*, published in Paris some twenty years previously, where we read, "Il naquit vers 1672." The following is a copy of the entry of his birth and baptism, extracted from the Registry Book of St. Peter's, Marlborough:—

"Anno Dōni, 1673.

Henry, the sonne of Mr. Josh. Sacheverell, Rector of this Parish, by Susannah his wife, was borne ffebr: 8th,

And baptized the 17th day of the same month."

He died in Highgate; and in a visit to St. Andrew's, Holborn, we were shown a slab, underneath the Altar, which records the fact and place of his burial in that church, as follows:—

INTRA JACET
HENRICUS SACHEVERELL (S. T. P.)
HUJUSCE ECCLESIÆ RECTOR
OBIIT 5to JUNII
ANNO DN̄I 1724.

[Within lies Henry Sacheverell,
Professor of Sacred Theology,
Rector of this Church.
He died on the fifth of June,
In the Year of our Lord,
1724.]

S. Marie Overie S. Thomas.

. CUM

37. **Last Chaplain.—First Rector.**

Ancient Church Registers.

The following list is taken from a variety of sources, but chiefly from our Burial Registers, and collated with entries in the Parochial Monthly Accounts, which were kept by the Sexton, and periodically examined by the Wardens. These last documents are generally more complete; and by their aid we are enabled to settle a point in dispute, namely, that Massinger was buried not in the *churchyard*, as some have insisted, but "in the Church": thus confirming the touching story, that, in accordance with a wish he was known to have cherished, he was laid in the same grave with his beloved friend and fellow-poet, Fletcher.

1554. Oct.—Obsequies of Thomas Howard, third Duke of Norfolk:—"The v. day of October was the obsequy of the duke of Northfoke at sant Mare Overes; a hers mad with tymber, and hangyd with blake, and with ys arms, and iiij. goodly candlestykes gyldyd, and iiij. grett tapurs, and alle the qwyre hangyd with blake and armes; and durge and masse on the morowe; and my lord chanseler [*Bishop Gardiner*] cheffe morner . . . . . and a XL in gownes and cotes in blake; and after to my lord's [*Winchester House*], and gret ryngyng ij. days."*

1554. Oct. 29.—"Sir Thomas Audley, a famous captain, was buried in saint Mary Overy's. There attended his funeral lord Gray, lord Fitzwalter, and divers other captaynes and knyghtes and gentyllmen."†

This Audley was, no doubt, a relation of the notorious Chancellor Audley, who was raised to the peerage in 1538, with the title of Baron Audley of Walden. But he received

* Maclyn's *Diary*, p. 70 (Camden Society).

The 'hers of tymber' he also calls a 'hersse of wax,' and describes it as 'a wagon with iiij. welles (*wheels*), all covered with blake.' It was a frame-work, with spikes and sockets for candles at funerals, adorned with hangings, and pennons, and coats of arms.

† *Ib.*

more than empty titles as a reward of his zeal in the suppression of the Monasteries. Fuller remarks that this Chancellor was allowed "to carve for himself, in the feast of abbey lands, the first cut, and that a dainty morsel."

His daughter, Lady Margaret Audley, married Thomas, fourth Duke of Norfolk, who was beheaded in the reign of Elizabeth.

Stow relates that Margaret, daughter of Lady Audley, wife of Sir Thomas Audley (the Captain, I think, or a relative, and not the Chancellor) was buried in our Church. Other titled folk of the same name and period also rest here, unnoticed and unknown.

1555.—Obsequies of Stephen Gardiner, Bp. Winton:—"The xiij. day of November doctor Gardiner, bishop of Winchester, died in the morning, between twelve and one of the clock at the plasse, the wyche ys callyd Whyt-hall; and by iij. of the cloke he was browt by water to his own plasse by sant Mary Overes; and by v. of the cloke his bowelles was taken out, and bered a-fore the high altar; and at vj. the knyll began ther, and at durge and masse contenuyd ryngyng alle the belles till vij. at night.* Next day there was another 'knyll,' and a hersse of iiij. branchys, with gylt candyllstykes, and all the qwyre hangyd with blake and armes, and a durge songe; and the morow masse of *requiem*, and alle bysshoppes and lordes and knyghtes and gentyllmen; and my lord bysshope Bonar of London did syng masse of *requiem*, and doctur Whyt of Lynkolne dyd pryche at the sam masse; and after all they whent to his palace to dener."†

"The xxiij. day of Feybruary was the obsequies of the most reverentt father in God, Sthevyn Gardener, prelett of the gartter. . . . . The corse was putt in-to a wagon with iiij. welles *(wheels)*, all covered with blake, and over

* *Ib.*, p. 96–7.
† *Ib.*, p. 97.

the corsse ys pyctur mad with ys myter on ys hed, and gentyll men bayryng ys v. banars in gownes and hods (*hoods*), then ij. harolds in ther cote armur, master Garter and Ruge—Crosse; then cam the men rydyng carehyng of torchys, LX. bornyng abowt the corsse all the way; and cam the morners to the number unto ijc. a-for and be-hynd, and so at sant Gorges cam prestes and clarkes with crosse and sensyng, and ther thay had a grett torche gyffyn them, and so to ever parryche tyll they cam to Wynchaster, and had money as money as can to meet them, and durge and mass at evere logyng."*

1556. Oct.—Bartholomew Fowle, the last of the Priors.

1572. Aug. 17.—Mr. Randall Oge, Sergeant-at-Arms to the Earl of Desmond.

1579. July 26th.—Horne, Bp. Winton. The following is the entry (*Monthly Parochial Accounts*), "For the buryinge of the bowells of Robt. Horne, Byshoppe of Winchester in the quyre . . . . . 26s. 8d."

His body lies in his Cathedral. His name is sometimes written Herne, but we find on his shield "three bugle-*horns* stringed."

It was said of him that "he could never abide any antient monuments, acts, or deeds, that gave any light of, or to Godly Religion" (*Ancient Rites of Durham*). No wonder that we find thick black lines across some of the pages of the *Old Register of St. Mary Overy*, in Latin, preserved in the Brit. Mus. (*vide* p. 135*), and the following note:—"May 31st., 1561, it was ordered by the Bishop of Winchester (Robert Horne) that all church books in Latin at St. Mary Overy's shall be defaced."

1595. June 13.—William Wickham II., Bp. Winton, within the Sacrarium. Not the *viscera* this time, but the entire body. The vital organs of Gardiner and Horne were

* *Ib.*, p. 100–1.

no doubt placed in a sealed casket or urn, and so buried.

Educated at Eton, and King's College, Cambridge, he was made Bishop of Lincoln in 1584; translated to Winchester in 1595; died in less than three months after, and was buried the following day in our Church, close to the High Altar. He did not belong, I think, to the family of his great namesake, William Wykeham, their coats of arms being quite different. In Easton Church, Hants, is an inscription on a mural monument, setting forth the singular fact that the five daughters of William Barlow, Bishop of Chichester, were all married to Bishops, one of whom was our Wickham.

The *Faerie Queene* (Elizabeth) looked with disfavour upon the marriage of Bishops, and Barlow had recourse to the above expedient, in order that he might have as many Prelates as possible, in like bonds, to keep him in countenance.

1603, Dec. 27.—"Alice Pinke, a woman 112 years old."

1605. Oct. 31.—"Mr. ffranncis Dacres, son of my Ld: Dacres, in the Churche."

Two small letters, as *ff* above, were sometimes used for the capital,

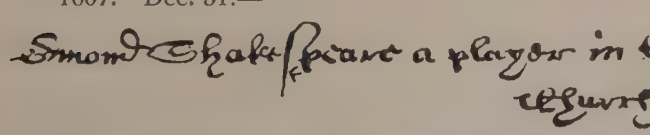
1607. May 11.—"S[r] Edward Dyer, Knight, in the Chancel."

Poet, courtier, diplomat, and intimate friend of Sir Philip Sidney. Sir Edward's most famous poem is his description of contentment, beginning—

"My mind to me a kingdom is."

He was accustomed to give a buck annually to the Wardens for a feast.

1607. Dec. 31.—



"Edmond Shakespeare, a player, in the Church." This

is the entry in the Burial Register: that in the *Parochial Monthly Accounts* reads:—"1607, December 31st, Edmund Shakespeare, a player, buried in ye Church with a forenoone knell of the great bell . . . . . 20s."

His great brother, William, it is believed, defrayed these charges.

1608. Sept. 12.—"Lawrence ffletcher, a man in the Church." The record in the *Monthly Accounts* is fuller:

1608. Sept. 12.—"Lawrence Fletcher, a player, the King's servant, buried in the church, with an afternoon's knell of the great bell . . . . . 20s." The meaning of "the King's servant" is that he was a member of the Company of Actors which was licensed under that title. He was probably a relative of our John Fletcher, the dramatic poet.

1614. Jan. 3.—"Sir George Browne, Knight."

1615. Jan 10.—"Philip Henslowe, a vestryman, in the Channcell."

His step-daughter married Edward Alleyn, another parishioner, the founder of Dulwich College. Henslowe was not only a vestryman, but also a churchwarden, and one of those selected in 1613 to purchase the rectory of St, Saviour's from James I. He bought plays from, and lent money to, dramatists, and was a noted theatrical manager, well-known to Shakespeare, Massinger, and Fletcher. Austin, whose singularly elaborate monument will be seen in the North Transept, was one of the overseers of his Will.

1616. Ap. 13.—"Mr. Richard Humble, buried in a Vault in ye Channsell." *Vide* Chapter V.

Also his daughter, Elizabeth Ward, on the same day. She was the mother of the first Baron Ward, of the House of Dudley and Ward (*vide* p. 108–9).

1619. Mar. 2.—"Sir Thomas Mildemaye, a Knight."

1622. Jan. 17.—Horatio, second son of Robert, Earl of Oxford, in the Church.

1624. July 26th.—"William Ward a Vestreye man." Probably the father of Humble Ward, who became first Baron Ward, and the same who made his will in the month of April preceding, in which he describes himself as "citizen and *goldsmith* of London;" and desiring to be buried in St. Saviour's, he bequeaths to his "brother" (*i.e.*, brother-in-law), "Mr. Robert Harverd, a ring of gold."

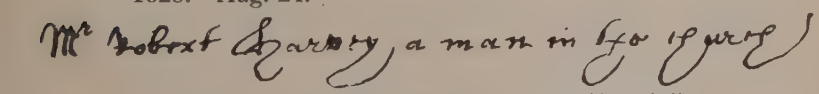
1625. Aug. 7.—"Mr. John Marshall."

I once thought that this was the burial entry of one of our worthies of the same name, who died about that time; but I was confronted with his Will, which I found was made after that year.

Our John Marshall bequeathed certain lands and houses for the purpose of building and endowing a Church in the Manor of Paris Garden, which, in those days, constituted a part of St. Saviour's Parish, and noted for the rough sport of bear-baiting.* In the eyes of the people it was an Elysium —a very Garden of Eden—Paris being an abbreviation for Paradise. Marshall's intentions were carried out in 1672, when that district was formed into a separate Parish, bearing the name of Christ Church. He left further bequests for charitable and educational purposes. He is said to have been the first to introduce asparagus as an article of diet; and that vegetable is *de rigueur* at the annual banquet of the Trustees.

After a long and diligent search in many quarters, we have not succeeded in discovering the place of his interment.

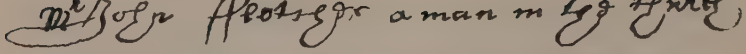
1625. Aug. 24.—



"Mr. Robert Harvey, a man in the Church."
Father of the Founder of Harvard University.

* "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators."—Macaulay, *Hist. Eng.*

1625. Aug. 29.—



"Mr. John ffletcher (*Fletcher*) a man in the Church."

The great dramatist. *Vide* Index.

The prefix "Mr." was very unusual. It will be seen it occurs three times this month.

We have the registration of his burial in three distinct forms, in three separate documents, in our possession. The entry just mentioned is taken from our bound Register. In the unbound Monthly Accounts, the following is the record:—

29 Aug., 1625.—"John Fletcher gentleman in the Church - - - - - - - , 1li."

So far we see he was "a man," and "a gentleman." But we have a third record:—

29 Aug., 1625.—"John Fletcher a poet in the Church, gr. and ch. - - - - - - 2s."

This book is bound in parchment, and was probably kept by the Sexton, to whom two shillings were paid for the grave (*gr.*) and church (*ch.*).

Actors in those days were allowed to use the rank indicated by the term "gentleman," a title they were very glad to adopt, in opposition to the puritanical enemies of theatrical performances, who continually taunted them, in the words of the old statutes, with being "rogues and vagabonds."

1626. Aug. 12.—"Mr. Nicholas Andrewes, the Bps Brother."

1626. Nov. 11.—"Lancelott Andrewes, Ld Bisp of Winton." *Vide* Chapter IV.

He died Sep. 25; so that he was not buried until forty-seven days after.

On the same day was also buried "Raphe Henrie, the Bisp Stuarde."

1626. Nov. 28.—"The Ladie Joyce Clarke." *Vide* Chapter VII. (Austin monument).

1639. March 18.—

"Philip Mafenger (Massinger). Stranger."

The great dramatist. *Vide* Index.

The entry in the Parochial Monthly Accounts is fuller:—

"Philip Mafenger strangr in ye church - 2li."

A considerable sum—twice as much as was spent on the funeral of Edmund Shakespeare, or on that of John Fletcher His amiable character won the hearts of his fellows of Bankside.

1658. Jan. 15.—"Sir Edward Bromfield an alderman in the Church."

Alderman of Dowgate. Sheriff 1626. LORD MAYOR 1636. Fishmonger.

His grandson was created a Baronet.

1658. Dec. 7.—"Margaret Bromfield the wife of Sir Edward an alderman."

1665. Feb. 19.—"Sir John Bromfield of the Mint. Buryed in the Vault."

1665. Dec. 26.—"Sir George Milvell buryed out of the Compter"—a debtors' prison.

1675. Nov. 20.—"Elizabeth Newcomen widd° of Jonathan, a Mercer."

A great educational benefactress to our Parish (p. 31).

1682. Nov. 19.—"George Waterman, Merchant, Kn^t."

Alderman of Bridge Within. Sheriff 1664. LORD MAYOR 1671. Skinner.

Buried by torch-light.

This curious mode of burial has been often practised in our country, and the custom has not altogether disappeared.

Mary Queen of Scots was so buried at first in Peterborough Cathedral, in 1587, when our Bishop Wickham II. preached her funeral sermon. In Henry VII.'s Chapel, Westminster Abbey, King George II. was laid to sleep on a November night in 1760, when every seventh guard held a torch, and the sacred pile was a blaze of light. So also in the case of the poets Cowley and Addison. Col. Dyott was similarly interred in St. Mary's, Lichfield, as late as 1891. Pope satirizes this display of funeral lights:—

> "When Hopkins dies, a thousand lights attend
> The wretch who, living, saved a candle's end."

1688. Sept. 11.—"Sir John Shorter, Knight, in the Ladye Chapel." Sheriff 1675. LORD MAYOR 1687. Goldsmith.

His wife also in 1703.

Sir John was grandfather of Lady Walpole, the wife of Sir Robert, the distinguished statesman. Their son was the celebrated Horace Walpole. Every letter of the old inscription, recording these facts, is obliterated.—*Sic Transit, etc.**

1717. Mar. 14.—Sir George Matthew.

M.P. for Southwark 1710. Married widow of Blisse (North Transept).

1719. Nov. 24.—Sir Richard Oldner, within the Sacrarium.

To these other authorities add:—

William Earl De Warren; William Lord Scales; Dame Maud, wife of Sir Peter Lewknor; Sir George Brewes; Lord Ospray Farrar; Lady Brandon, wife of Sir Thomas Brandon, uncle of CHARLES BRANDON, Duke of Suffolk.

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* Sir John met his death in a singular manner. On his way to open Bartholomew Fair, he called, as was the custom, on the Keeper of Newgate to partake, on horseback, of a tankard of wine. In receiving the tankard, he let the lid drop, the horse started, and Sir John was thrown violently, and died next day. John Bunyan was his chaplain, though perhaps unofficially, in the year when both of them died.

This was that Charles Brandon, whose noble and manly bearing in the jousts won the heart of Henry VIII.'s sister, Mary. For state purposes, and at her brother's request, she consented, while still very young, to wed the King of France, on the understanding that, in case of his death—and he was old* and sickly—she might be allowed to marry the man of her choice. In less than three months she found herself a widow, and soon after she secretly married her hero. Henry was enraged at the mésalliance, but quickly became reconciled to the offenders; not, indeed, that he was greatly moved by her appeal—"I most humbly, as your most sorrowful sister, require you to have compassion upon us both"—but because he was profoundly touched by the offer, made almost in despair, of the priceless jewels—"my winnings in France," as she naïvely described them—showered upon her by the fond old King; amongst the number being a diamond of such rare splendour that it was known as "le miroir de Naples."

She was the acknowledged beauty of the Courts of France and England at the historical pageant of the Field of the Cloth of Gold.

She was embalmed and buried at Bury Abbey, and, after the Dissolution of the Monasteries, her body was moved to the Church of St. Mary. In 1734 the coffin was opened, and locks of her still abundant chevelure were distributed amongst the assembled antiquaries and others. "Little," exclaims Miss Agnes Strickland (*Lives of the Tudor and Stuart Princesses*), "did Mary, the lovely Queen-Duchess, and her attendant maidens think, when these far-famed tresses were combed out and braided at her bridal toilet with pride and care, that the day would come when they would be profaned by the rude grasp of strange men, and even subjected to the hammer of an auctioneer."

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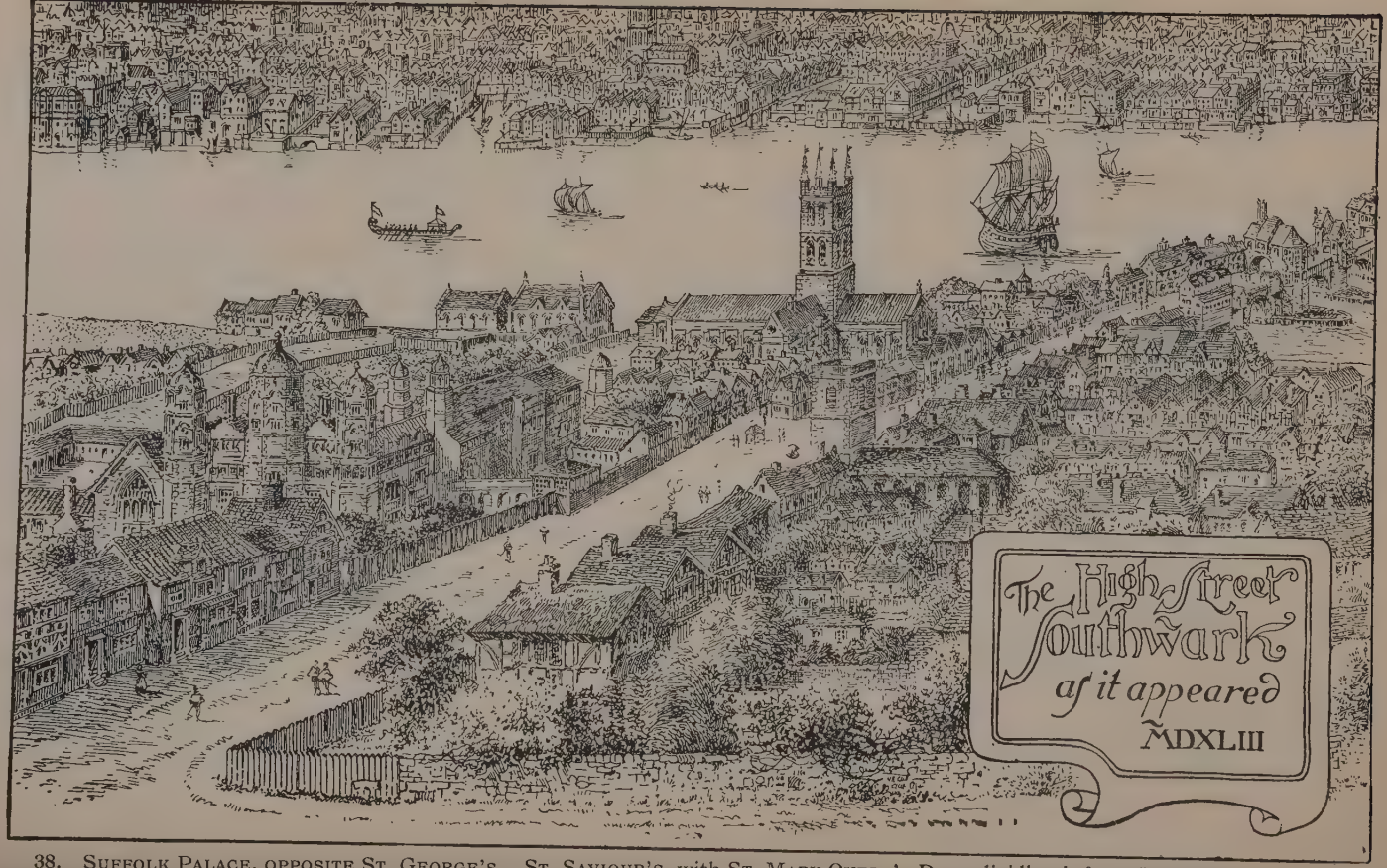
* "The father of his people—and the grandfather of his wife," as his Court Jester once described him.



38. Suffolk Palace, opposite St. George's.—St. Saviour's, with St. Mary Overy's Dock dividing it from Winchester House, close to the West End.

Plays in Churches.

We possess amongst our old documents the financial accounts, kept by the Churchwardens of St. Margaret, from year to year. This Church was bestowed upon the Priory of St. Marie Overie by Henry I., and Henry VIII. united it, under the new order of things, with St. Saviour's, as we have seen. When this took place, some of the old documents, if not all, which belonged to St. Margaret's, were transferred to the custodians of our Church. These statements of receipts and expenditure look dry and uninteresting enough, and it is a wonder they were not treated from the first as so much waste paper. They cover a period of nearly a hundred years—from 1444 to 1534—and are thus amongst the most ancient parochial records in existence. They throw several interesting side-lights upon the habits and customs of church life in those old times. They furnish us with some quaint methods which were adopted for the purpose of raising funds for the maintenance of the services and the repairs of the fabric. Money was sometimes collected in the streets, almost forcibly, by men and women with much rough humour.

"*Item receyved in Hoke* money gaderyd by the men* - v$^{s.}$"
But the ladies were more successful :—

"*Item receyved in Hoke money by the women* - xiiij$^{s.}$"

The most interesting portions, however, are those relating to theatrical representations, which were held within the walls of the Church itself. Long before the rise of our Shakespeare, Massinger, Beaumont and Fletcher, and

* On the 2nd Monday and Tuesday after Easter the custom seems to have been the seizing and binding of persons of the opposite sex, who released themselves by a small payment. After this was prohibited, recourse was had to the plan of stretching ropes across the streets and roads to stop people for the same purpose. The etymology of the word *hoc*, *hock*, or *hoke* is uncertain, but probably it is connected with *hook*. Hoc-Tuesday was also called *binding* Tuesday.

Edward Alleyn, Southwark was famous for its

Players and Plays.

The favourite day for such exhibitions in St. Margaret's Church was, of course, that which was dedicated to its patronal Saint, December 31st. Next came St. Lucy's day, the festival of Corpus Christi, and All Saints.

"*Also paid for a pley upon Seynt Margret day* - vij$^{s.}$"

"*Also paid for a play upon Seynt Lucy day, and for a play on Seynt Margrete day* - - xiij$^{s.}$ iiij$^{d.}$"

Then the Association of Parish Clerks appears on the scene:

"*Item payd on S. Lucy day to the Clerkes for a play* - vj$^{s.}$ viij$^{d.}$"

After labour, refreshment:

"*Also peyd for Wyne to the Clerkes* - - - vj$^{d.}$"

In 1456 there is a payment for Theatrical Children:

"*Item paid to Harvy for his Children upon Seynt Lucy day* - - - - - - - - xx$^{d.}$"

These were children who were educated for the performance of dramas; and this is one of the earliest instances of their employment on record.

On St. Margaret's day the celebration included a bonfire as well as a play:

"*Item gaderyd in the strete for woode to Seynt Margretes fyre* - - - - - - - - ij$^{s.}$"

Dancing seems to have been part of the performance:

"*Also recevyd in dawnsing money of the maydens* iij$^{s.}$ viij$^{d.}$"

Decorations of the stage were not omitted:

"*Holme & Ivy, and for green Candell* - - xv$^{d.}$"

Nor were the "properties" forgotten:

"*Also peyd for hyryng of garments* - - xiij$^{d.}$"

There was plenty of singing and music too:

"*Payed for a Synger in Christmas* - - - xxj$^{d.}$"

"*Payed for brede and wyne for the Syngers on Palmsonday* - - - - - - ix$^{d.}$"

"*Peyd to Syngers upon Seynt Margretes day* - ij^{s}"

A new instrument had to be provided:

"*A peyre of newe Organs* (*vide* p. 168*) - vj^li. vj^s. viij^d."

And one to play thereon:

"*For a pleyer to pley upon the same Organes, hyred in Chẽpe* - - - - - - - xiij^s. iiij^d."

An organist was appointed at £2 *per annum*, but this was reduced later on:

"*Also peyed to the organ pleyer for an hole year* xxvj^s. viij^d."

Other expenses consisted of payments to the "mynstrell," to the "syngers," "their dyner," and "ale to the syngers."

Also for *flags and garlands* (carried in procession) *on Corpus Christi day* - - - - viij^d."

The Players' Campo Santo.

If no Plays were performed in our Church, we have plenty of references to Players and their families in our *Token-Books* and *Registers*. In the folio edition of Shakespeare's works, published by Heminge & Condell, in 1623, a list of "The Names of the Principal Actors in all these Plays" is given. They number twenty-six; at the head stands

WILLIAM SHAKESPEARE.

The best authorities are of opinion that he lived at one time near the *Globe* on Bankside, where his greatest plays were first brought out.

Burbage. Although we have no certain knowledge of his having resided in Southwark, it is significant that in one of our old books his death is briefly noted by the Clerk, in these words "Mr. Burbadge dyed 1618." *Exit Burbage!*

Heminge. He mentions St. Saviour's and one of its Ministers in his Will:

"Item, I give and bequeath unto John Rice, Clerk, of St. Saviour's, in Southwark, the sum of twenty shillings, for a remembrance of my love to him."

Augustine Phillips. He had two daughters and a son baptized here:

1594, Sept. 29.—"Magdalen Phillips, daughter of Awsten, *histrionis*."

1596, July 11.—"Rebecca Phillips, daughter of Augustine, player of interludes."

1601, Nov. 29.—"Awstyn Phillips, son of Awsten, a player."

Our *Token-Books* frequently mention him as a resident.

William Kemp. He lived "near the playhouse" (*i.e.* the *Globe*) in 1605. (*Token-Books*).

Thomas Pope. He also resides, and in his Will expresses a wish "to be buried, in Christian burial, in the church called St. Saviour, where I now dwell; and I give towards the setting up of some monument in the said church, and my funeral, twenty pounds." I do not think he was buried here.

William Sly. He lives on Bankside in 1588 (*Token-Books*).

John Lowin. Resides "near the playhouse" in 1609. (*Token-Books.*)

Alexander Cooke. Resides, and has a son baptised:

1605, Oct. 27.—"Francis Cooke, son of Alexander, a player."

Another child, born a few weeks after the father's death, is registered—

1613, March 20.—"Alexander Cooke, son of Alexander, a player, deceased."

His own burial—

1613, Feb. 25.—"Alexander Cooke, a man, in the Church."

Marriage of his posthumous son—

1636, Ap. 29.—"Alexander Cooke and Elizabeth Whiting."

Nathan (or Nathaniel) Field. We have already mentioned him in connection with St. Saviour's (*vide* p. 30). He was the son of a Minister who detested and denounced the stage.

William Ecclestone. He was married here:

1602, Feb. 20.—"William Ecclestone and Annie Jacob."

Joseph Taylor. Also married here:

1610, May 2.—"Joseph Taylor and Elizabeth Ingle."

Baptisms of his children:

1612, July 12.—"Elizabeth Taylor, daughter of Joseph, a player."

1614, July 21.—{"Dixye Taylor} twins of Joseph, a {Joseph Taylor } player."

1615, Jan. 11.—"Jane Taylor, daughter of Joseph, a player."

1617, June 1.—"Robert Taylor, sonne of Joseph, a player."

1623, Aug. 24.—"Anne Taylor, daughter of Joseph, a player."

Robert Goughe. Married here:

1602, Feb. 3.—"Robert Gough and Elizabeth." The clerk forgot the surname of the wife, but from other sources we know she was the sister of another "principal actor," Augustine Phillips.

Goughe's name was also spelt Goffe; but it is Goughe in the list of "The Principal Actors in all these Plays."

Children baptized:

1605, May 30.—"Elizabeth Gough, daughter of Robert, a player."

1608, Nov. 24.—"Nicholas Goffe, sonne of Robert, a player."

1610, Feb. 10.—"Dorathye Goffe, daughter of Robert, a player."

1614, Aug. 7.—"Alexander Goffe, sonne of Robert, a player."

Burials:

1612, Jan. 12.—"DORATHY GOFFE, a child."

Father's Burial:

1624, Feb. 19.—"ROBERT GOFFE, a man."

In the *Monthly Account*, from which our bound Registers were copied, the 'quality' of the 'man' is given'—

19 Feb., 1624.—ROBERT GOFFE, a player.

JOHN RICE. "John Rice *et uxor*" lived "near the playhouse" in 1619 (*Token-Books*). He probably left the stage for the Ministry, and was the same to whom Heminge left a legacy.

We have already noted the burials here of the players Edmond (or Edmund) Shakespeare and Lawrence Fletcher. They were not of the famous TWENTY-SIX. This Fletcher, however, was a distinguished actor.

Inventorie of Churche Goodes.

We will now add a brief list of the

Vestments, Plate, Jewels and Ornaments,

which belonged to St. Saviour's Church, in the days of Edward VI., and the prices in most cases for which they were sold.

This *Inventory* was made in 1552, by Commissioners appointed by the King.

In this enumeration of "Churche Goodes," I find about two dozen Copes, generally spelt *Coopes*.

"Item a Coope of blewe velvyt embrawdered with flowres, with preest, deacon, and sub-deacon, with all their apparell - - - - xj$^{li.}$"

"Item iij principall Coopis of blewe tyssewe, with preest, deacon, and sub-deacon, with all their apparell xiij$^{li.}$ vj$^{s.}$ viij$^{d.}$"

"Item iij Coopes of white Chamlett, embrodered with flores, with preest, deacon, and sub-deacon xxx^{s}"

"Item a Coope of sylke bawdkin for Sondays - xiiij^{s}"

"Item a Çoope of Cloth of Gold, with preest, deacon, and sub-deacon, with all their apparell - iiij$^{li.}$"

"Item a Coope of redde worked with floures and his vestment of the same and a deacon of red damaske lackinge their apparell - xxviij$^{s.}$ iij$^{d.}$"

"Item a vestment of blewe velvyt with X & L xiij$^{s.}$ iiij$^{d.}$"

"Item a white vestment of saten of Bruges with a crosse of grene and a pycture of our Lady and her Son - - - - - - iij$^{s.}$ iiij$^{d.}$"

"Item another vestment of redde baudekyn with a lyon of gold - - - - - iij$^{s.}$ iiij$^{d.}$"

WORKDAY VESTMENTS.

"Item a vestment of red damaske with an albe."

"Item a vestment of red velvyt with a grene crosse."

"Item a vestment of redde velvyt brawdered with mones and sterres."

HANGINGS.

"Item a Crosse Clothe of purpull damask with an ymage of the Trinite of gold."

"Item a Cross Cloth of grene sarcenyt with the assumpcyon of our lady in golde."

"Item two Canabye Clothes, the one of Clothe of golde thoder of blewe velvyt with flowres of gold frenged both."

"Item vij. corporax* cases."

"Item ij. Clothes of tyssewe for the high altare."

"Item a vayle for Lent in the Chauncell."

* The corporal (*corpus*), or white linen cloth, on which the Elements in the Eucharist are consecrated. It represents the linen clothes in which the Body of our Lord was wrapped when laid in the Sepulchre.

"Item a blak herse* Clothe of worsted with a White Cross."

"Item hanginges of russett sarceynt brodered with iij. levyd grasse (*trefoil, shamrock*)."

"Item viij. altar Clothes of dyaper and iiij. playne."

"Item a Cusshen of grene sylke."

"Item a carpett before the high altar."

"Item a Canaby Clothe of playne Clothe of Golde vij^{li} ij^{s}"

"Item ij Clothes of tyssewe for the high altar xij^{li} vj^{s} viij^{d}"

"Item a hanginge of White taffata with the passion of Crist drawen - - - - - ij^{s}"

"Item all the baners, crosseclothes in the vestry, good and badde, they prayesd (*appraised*) at xxvj^{s} viij^{d}"

PLATE.

"Imprimis a pair of Sensers, a pair of Candelstyckes, a pair of Basons, and a Ship,† all parcell gilte waynge cxxxvij onz at v^{s} the onz, sold unto Mr. Calton, at the signe of the purse in Chepe. Summa - - - - - xxxiiij^{li} v^{s}"

"Item one Chalis waynge xxiiij onz at v^{s} iiij^{d} the onz, all gylt, sold to Mr. Wark, at the signe of the George, in Lomberd Strete. Summa vj^{li} viij^{s}"

"Item iiij Chalyces waynge liij onz wherof ij Communyon Cuppis were made by the said Calton waynge but lij onz - - - xvij^{s} viij^{d}"

"Item v Candilstyckes ij prychers and ij standard and one with ij sockes and a pryckett in the myddes"

"Item ij Cruettes ij paxes,‡ one with the crucifix and the other with saynt Barbara."

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* (*Vide* p. 148*).

† The boat or vessel containing the incense for the Censer.

‡ A pax was a small plate of precious metal, which, having been kissed by the priest, was carried round to be kissed by the people. This was termed the Kiss of Peace (Osculatorium Pacis). The Benediction at the close of the Celebration, "The Peace of God, &c.,' in our Rite, corresponds to it.

"Item a Crosse of gilt waynge, fifty onz at v^{s} the onz xij^{li} x^{s}"

"Item a Monstrance* enamelyd of nyne onz at v^{s} the onz - - - - - - - - xlv^{s}"

"Item a Monstrance of silver with Cristoll" (*no price*).

"Item a pax of silver and parcell gilt waynge four onz. xx$^{s.}$"

"Item a Maser sold for - - - - - iij$^{li.}$"

"Item ij. peaces of silver knoppis whiche was in the brest of the ymage of the Resurrection" (*no price*).

This entry shows there was an Easter Sepulchre in St. Saviour's (*vide* p. 103).

These and other "churche goodes" having been sold, "herafter folowyth all suche plate and other thinges as doth remayne in the said Churche, and in the Custody of the Churche Wardens and Keepers of the same."——

"Imprimis two Communyon Cuppes with a Cover all gilte."

"Item xix albes and vj amyses or hed peaces lackynge all their apparell wherof the Wardens have made xvj surplyses for the quere whiche was all that could be made."

"Item towelles and tabulclothes good and badde dyaper and playne xij."

"Item a Cusshen of grene sylke."

"Item iij herseclothes one of our Ladye an other of saynt Kateryne and one of blewe and redde velvyt."

"Item vj belles of accorde and one small bell."

"Item a bible and a paraphrase"

* Originally a receptacle in which sacred relics were held up to view; but after the 14th century a transparent or glass-faced shrine in which the Host was presented for the adoration of the people. Generally made of precious metal, and sometimes richly jewelled. Lt. *monstrare*, to show.

"Item iij Communyon bookes and iiij psalters prynted."

"Item two pairs* of good organes furnysshed."

"Item a Chest with ij lockes for almes for the poor."

"Item v great peaces of lead squayr lyinnge upon the bellowes."

Sometimes the in-coming Churchwardens point out that certain "parcelles delyveryd" to their predecessors in office "be not delyveryd over to the newe Churche Wardens neyther sold or accompted fore to thuse (*the use*) of the churche"!

* Stainer] (*The Organ*) says the expression, 'a payre of organs' found in old writers, "merely signifies a complete set of pipes."

VII.

The North Transept.

Old John Overs (or Overy).

"In nature's happiest mould however cast,
To this complexion thou must come at last."—*David Garrick.*

We now enter the North Transept, which, until recently, has been in a very dilapidated condition. On the floor, at the right, will be noticed an emaciated effigy in stone. It is simply a *memento mori*, a reminder of human mortality. But some would tell you that it was intended to represent one John Overs, the father of the original foundress of this great Church. He was a rich miser (so the tale runs), who owned a ferry for conveying passengers across the Thames, long before there was any bridge. A strange plan of economizing his household expenses one day entered his mind. He would feign death; for surely, he thought, his family and servants would fast, for one day at least, in their bereavement. On the contrary, it would appear, they were only too happy to be rid of him, and proceeded to feast and make merry over the event.

"They firſt began to ſkip and dance about the Corpſe; then one ran into the Kitchen, brought out the brown loaf; a ſecond fetcht out the *Eſſex-Cheese;* a third drew a black jack of the Four-Shilling Beer, and ſo began to eat and drink, by no Allowance, filling their hungry Bodies, which before had been a long time miſerably pinched, and much weaken'd by reaſon of the want of ſufficient nouriſhment."

The sound of revelry reaching his ears, he sprang from his bier, and, plunging downstairs in his winding "Sheet like

a Ghoſt, with a Candle in each Hand, when one of them thinking the *Evil One* was about to riſe in his Likeneſs, being in a great Amaze, catcht hold of the But-End of a broken Oar, which was then in the Chamber, and being a ſturdy Knave, thinking to kill the *Evil One* at the firſt Blow, ſtruck out his Brains."

Now, his daughter, who was "of a beautiful Aſpect and pious Diſpoſition," had a lover, who had not met with the father's approval. The news of the death reaching him in the country, he started with all speed to his sweetheart; but in his too eager haste, he fell from his horse and was killed. Mary Overs, rendered inconsolable, withdrew from the world —"retired herſelf into a Cloyſter of religious Nuns, and cauſed, near to the Place where her Father lived and ſhe was born, the Foundation of a famous Church to be laid, which at her own Charge was finiſhed, and by her Dedicated to the Honour of the bleſſed Virgin *Mary*; In Memory of which pious Act, and that her Name might live to all Poſterity, the People in their Courteſy added her Name alſo to the Denomination given by her, and call'd it St. Mary-Overs, which Title it keeps even to this Day." *

"Her hopes, her fears, her joys were all
Bounded within the cloister wall;
The poor her convent's bounty blest,
The pilgrim in its halls found rest."—*Walter Scott.*

Observe the Royal Coat of Arms, above, of

Good Queen Anne.

It was painted and set up originally in the choir to commemorate a visit which she paid to the Church to hear the famous preacher, Dr. Henry Sacheverell (*vide* pp. 140–6).

* "The True History of the Life and ſudden Death of old John Overs, the Rich Ferry-Man of London, ſhewing how he loſt his life by his own Covetousness, and of his daughter Mary." London: Printed at the *Looking-Glass* on London Bridge, 1744. (Brit. Mus.)

Aumbry.

Beneath the monument of Richard Blisse there is an aumbry, revealed during the restoration. An aumbry

39.

(Lt. *almarium*, Fr. *armoire*) was a cupboard or locker in the wall, for books, sacramental vessels, vestments, or *alms*.

"Item an almerie to keep his vestments and books in,"—*Eng. Ch. Furn.* (1440).

"Upon the right hande of the highe aulter, that ther should be an almorie, either cutte into the walle, or framed upon it: in the whiche thei would have the Sacrament of the Lordes bodye, the holy oyle for the sicke, and the Chrismatorie, alwaie to be locked."—*Fardle of Facions* (1555).

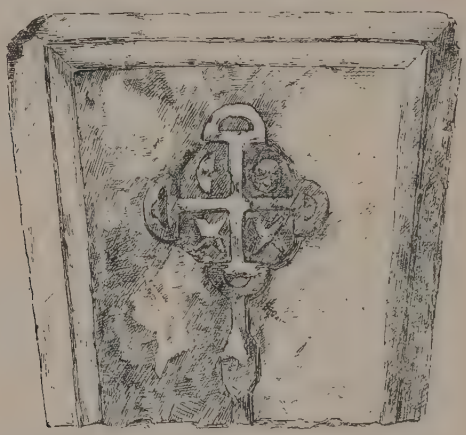
"Three or four amryes in the wall pertaininge to some of the said altars."—*Rites Mon. Ch. Durh.* (1593).

This North Transept, some of the old books inform us, was at one time used as a side Chapel, dedicated to St. Peter. The discovery of this aumbry confirms the tradition, for an aumbry always implied a neighbouring altar; and the stilted bases of the great piers on its south side, so unlike the two other corresponding ones, which are moulded to the ground, are now accounted for. A screen was evidently thrown across here.

Unique Monumental Cross.

"Yet 'midst her towering fanes in ruin laid,
The pilgrim saint his murmuring vespers paid;
'Twas his to climb the tufted rocks, and rove
The chequer'd twilight of the olive grove;
'Twas his to bend beneath the sacred gloom,
And wear with many a kiss Messiah's tomb."—*Heber.*

During the repairs, externally, of the west wall of this Transept, a stone coffin was discovered, containing an almost



40.

perfect skeleton of one of the Priors, possibly, or of some noted Ecclesiastic, or of a Crusader—which last supposition is considered to be the most probable.

The upper and lower ends of the lid, which, from its moulding and other indications, points to a date as far back as about the year 1180,* were found at the same time, lying a few feet apart. A diligent search for the remainder of it proved fruitless. This fragment is of purbeck marble, moulded on the edge; and the head of a link-shaped raised

* Or the period of the Second Crusade, *temp.* Richard I. (1189-99). Jerusalem was taken by Saladin in 1187.

cross, chiselled upon it, is probably unique. The angles of intersection are occupied with a representation of the sun and moon (half) above the arms, and two stars in the corresponding angles below. I have met with illustrations of crosses, copied from the catacombs and the earliest records, with the sun and moon similarly placed, unaccompanied, however, by stars; and others in which stars appear, without sun or moon; but I have not, as yet, seen any example with sun, moon, and stars combined, as in the present instance.

This symbolism has a manifold significance. It refers obviously, in the first place, to the veiling of the face of the sun for three hours at the time of the Crucifixion of our Lord, when "the sun was darkened"— on that occasion, however, the moon was full; and it points to that great Day in the future, when "the sun shall be darkened, and the moon shall not give her light, and the stars shall fall from heaven."

Again, the moon typifies the Church, having no light of her own, but shining in the reflected glory of Him Who is the Sun of Righteousness, and which is described as "Fair as the moon, clear as the sun, and terrible as an army with banners."

The presence of the stars recalls the Star of the Nativity, heralding the "Star out of Jacob, "The Bright and Morning Star."

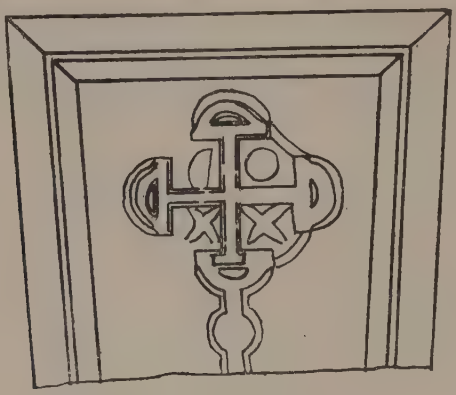
The foot of the Cross rests upon the earth. but the top, like Jacob's ladder, reaches unto heaven, as represented here: so the Redeemer was human and Divine.

The Cross, with its head amidst the heavenly bodies, indicates the true path of the soul into light:

Via Crucis, Via Lucis.

Notice also the chain work. Pagan poets fabled of a golden chain, which linked the earth to the throne of Zeus: a thought echoed by Tennyson in *Morte d'Arthur*, Monarch of the Table Round—once "from spur to plume a star of tournament," but now "deeply smitten thro' the helm" with

the onset at Lyonesse—and in the "dusky barge, dark as a funeral scarf from stem to stern," uttering with his latest breath, when "his face was white and colourless, and like the



41.

withered moon," these famous words respecting prayer, whose force lies in the Cross:

> "For so the whole round earth is every way
> Bound by gold chains about the feet of God."

The teeth were as sound as a bell, and white as pearls, showing that he had died young, and I had much trouble in saving them from the hands of morbid relic-hunters.

He now at last sleeps well—this time not in the cold outside, and no longer liable, let us hope, to the risk of removal and disturbance, but within the sheltering walls of the Church, beneath this old stone coffin and protecting Cross.

And ere we leave him, we will think of him as once animated with "the holy yet romantic purpose of rescuing the distressed daughter of Zion from her thraldom, and redeeming the sacred earth, which more than mortal had trodden, from the yoke of the unbelieving Pagan"—*(The Talisman)*; or as one of those about whom Gibbon writes:—"The firmest bulwark of Jerusalem was founded on the Knights of the Hospital of St. John and of the Temple of Solomon. The flower of the nobility of Europe aspired to

wear the cross, and profess the vows of these respectable orders"—*(Decline and Fall).*

Notice, above, on the left of the Blisse monument, the fragment of a string-course with the *billet* moulding. The billet is a characteristic of the early Norman style, and does not often occur in late work. I am also told that it indicates British workmanship. There is a great deal of the Norman period all about us here, which is not apparent. The core of the walls is Norman. We have already noticed the two round-headed arches in the wall which divides this Transept from the Vestry. Outside, west and north, are substantial relics of eight hundred years ago.

Lockyer.

The famous pill man—the Holloway of his time. He was an eccentric empiric or quack-doctor in the reign of Charles II., styling himself "Licensed Physician and Chemist." In Manning and Bray's History of Surrey there is a picture of him and his Merry Andrew, each on his pie-bald horse, selling the renowned nostrum in the midst of a large crowd on Tower Hill. In his advertising tract, which is a curiosity in itself, he represents his pills as "extracted from the rays of the sun" *(Pilulæ Radiis Solis Extractæ).* He declares them capable of curing a "Regiment of diseases, known and unknown." "Taken early in the morning, two or three in number, preserves against contagious airs." "They that be well and deserve to be so, let them take the pills once a week." This solar preparation "increases Beauty, and makes old Age comely." In the puffing of his wares he does not scruple to assume the cloak of religion, introducing the Sacred Name over and over again. And it

will be noted that, consciously or unconsciously, the sculptor has imparted an expression of hypocrisy to the face—its sanctimonious elongation, the downcast eyes, the solemn pose. In all probability it is a faithful likeness.

The inscription:—

"Here Lockyer lies interr'd: enough, his name
Speaks one hath few competitors in fame,
A name so great, so gen'ral, it may scorn
Inscriptions which do vulgar tombs adorn.
A diminution 'tis to write in verse
His eulogies, which most men's mouths rehearse.
His virtues and his pills are so well known
That envy can't confine them under stone.
But they'll survive his dust and not expire
Till all things else at th' universal fire.
This verse is lost, his pills embalm him safe
To future times without an epitaph." *

Deceased, April 26, A.D. 1672. Aged 72.

The record of his burial:—

May 7, 1672. "Lyonell Lockier Dr. of Physick."

Londoners especially will regret the total disappearance of this miraculous panacea, inasmuch as it was an antidote against "the mischief of fogs!"†

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* There is an advertisement of these pills on the last page of "The Protestant Almanack for the year 1682 . . . . By Philoprotest, a well-willer to the Mathematicks":—

"Whereas since the decease of Dr. Lockyer, many have been at a loss to know where his true Universal PILL is to be had; which is so famous in all His Majesties Dominions and Plantations, by the cures it hath wrought in the Dropsie, Consumption, Aches of the Limbs, all sorts of Agues and Fevers, &c. This is to certifie that it is only prepared by Mr. Watts his nephew, in St. Thomas's, Southwark, and Mr. Fage, Apothecary, without Bishops-gate, London, whom he appointed his only Trustees for the same after his death."

† He was only surpassed, perhaps, by the mountebank, concerning whom Addison writes (*Tatler*, No. 240):—"I remember when our whole island was shaken with an earthquake some years ago, that there was an impudent mountebank who sold pills, which, as he told the country people, were very good against an earthquake!"

Above will be noticed a window which may be regarded as illustrating the union of

Church and State.

It is the gift of Mr. F. L. Bevan, in commemoration of the Diamond Jubilee of Queen Victoria, and in memory of the Prince Consort. It was unveiled by H.R.H. the Duke of Connaught, June 22nd, 1898. The subjects are:—

1. Gregory the Great, by whose means Christianity was reinstated in the south-eastern corner of our Island, from which it had been expelled by the Anglo-Saxons, the heathen conquerors of Britain.

All are acquainted with the story, told by his biographer, John the Deacon, of his interest having been aroused in this country by the sight of some boys with "fair complexions, comely faces, and bright flowing hair," exposed for sale in the market-place at Rome, and of his resolve that the *Angli* should be made co-heirs with *Angels*. With very little preparation he soon set out with a few companions in order to carry out his intention in person. But the Roman people, loving him too much to lose him, pursued him, and after a few days' chase on horse-back overtook him, and brought him back. When elected Pope, in 590, he fled again, and hid himself in a forest; again he was pursued, and led back in triumph to St. Peter's, and consecrated. It was six years after this—at the close of 596—that he was able to take in hand his long cherished design, by sending Augustine to our shores.

Gregory was an enthusiast in the cultivation of Church music. St. Ambrose had long before introduced antiphonal chanting from the East into his Milan Cathedral, the melody of which "sung with liquid voice and most suitable modulation,"* moved St. Augustine of Hippo, as he tells us himself, to tears. The "Ambrosian" style of music, originally simple and severe, had developed into fantastic lightness in the days

* "*Cum liquida voce et convenientissima modulatione.*" (*Confess.* x., 33).

of Gregory, and he set himself the task of purifying it of all that was showy and theatrical. To the four "authentic" modes or scales of Ambrose, he added four "subsidiary" ones, thus extending the range of ecclesiastical music. He established a song-school at Rome, which had also a charitable purpose, being called "The Orphanage," and he personally undertook the training and instruction of the young choristers. During the last five or six years of his life, although he was a martyr to gout, and obliged for the most part of the day to assume a recumbent position, still he continued to teach; and the couch on which he lay, and the rod with which he used to beat time (or his too lively or laggard pupils) were long preserved in that city, as mementoes of his enthusiasm.

In his hand he holds an open book of music; and the Holy Dove on his shoulder is whispering "Gregorian" tones into his listening ear. There is much, however, going under that name "Gregorian," of which Gregory never heard tell, which might be fitly symbolized by a raven! *

He refused the title of Universal Bishop, calling it foolish and profane. In a letter to the Emperor of the day, he declares that "the pious laws of the empire, the venerable synods, the commands of Christ Himself, are set at nought by the invention of a proud and pompous title." When the Patriarch of Alexandria in a letter addressed him as "Universal Pope," he replied, "you apply to me, who prohibited it, the proud title of Universal Pope; which thing I beg your most sweet Holiness to do no more." After this he constantly styled himself "Servus Servorum Dei." He died in 604, æt. *circa* 64.

Mrs. Jameson† and others erroneously style him the last of the canonized Popes.

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* He is usually represented in art with a dove above his head, in accordance with the legend that a dove had been seen hovering over him as he wrote his books.

† *Sacred and Legendary Art*, Vol. I., p. 302. So also Canon Daniel, *Bk. Com. Pr.*, 1901, p. 75. This distinction, however, belongs to Pius V. "He was beatified in 1672, and canonized in 1712" (Butler's *Lives of the Fathers, &c.*, Vol. V., p. 76).

2. Stephen Langton, Cardinal Archbishop of Canterbury, the great Christian patriot.

His work still remains amongst us in the familiar division of the Bible into chapters, and in the *Magna Charta*—that grand *palladium* of English liberty and national freedom—, which he was the chief means of wresting from King John. He died in 1228.

3. Ethelbert. He was king of the Province of Kent, and soon became a convert to the faith as preached by St. Augustine. Bertha, his Queen, had already been a Christian before the arrival of the Italian Mission.

4. William of Wykeham, Bishop of Winchester, Lord High Chancellor of England, Architect, Statesman, and Father of the Public School system of this country. He was more closely connected with St. Saviour's than is generally known. Bishop Edingdon, his immediate predecessor in the See of Winchester, ordained him Acolyte in 1361; Subdeacon in 1362, and Priest in the same year. These ordinations took place in the Chapel of Winchester House* (*in Capella Manerii sui de Suthwerke*). The record of his ordination as Deacon is missing. He was an enthusiastic nationalist Churchman, and a stout opponent of the encroachments of the Church of Italy. His real name was Longe. Born at the village of *Wickham*† in South Hants, he became Clerk of all the King's Works at a shilling a day. After his ordination Edward III. showered ecclesiastical preferments upon him, the list of which would cover two pages of this book. Out of his great wealth, by these and other means acquired, and from the revenues of suppressed "Alien Priories"—which, although established here, belonged to foreign monasteries—he founded "*Seinte Marie College of Wynchestre in Oxenford*," and also a College, with the same dedication, at Winchester, for "poor scholars." And to

* *Regist. Edingdon*, iv., pp. and qq.

† 'Wic' signifies a creek of the sea or river; and 'ham' a home.

anyone who considers what the public school system "has made of Englishmen for the last five hundred years; what manliness and self-respect it has engendered, at the same time that it reproves eccentricities,—this will not seem the least of the many honours which crown the name of the humble Bishop of Winchester." *

He had a powerful foe in John of Gaunt, who, towards the close of Edward's reign, caused him to be arraigned on a charge of mismanagement in public affairs, deprived of his See and its revenues, and prohibited from approaching within twenty miles of the Court. Wykeham, on hearing this, left his Southwark Palace, and retired into a monastery. A few days, however, before the death of his great patron, he was restored to favour and to his temporalities, in consideration of his having undertaken "to fit out upon the sea three ships of war, in each ship fifty men at arms and fifty archers, for one quarter of a year, at such wages as were usually paid by the King." (R. Lowth, D.D.).

This interesting window, also by Kempe, replaces one of an inferior type, set up in memory of the Prince Consort, soon after his decease in 1861. The Prince's coat of arms, it will be noticed, finds a place in the new window, to show that it is, as its predecessor was, a memorial to Albert the Good.

Underneath this will be noticed one of our three

Hatchments

with painted coats of arms. The other two are in the North Aisle of the Choir. The term is a shortened form of the word Achievement.

The practice of suspending these memorials in churches took its rise, most probably, from the custom of hanging portions of the armour of a deceased warrior, or imitations

* Moberly: *William of Wykeham.*

of it, over his tomb. Shakespeare refers to it (2 *Hen. VI.*):—

"Is't Cade that I have slain, that monstrous traitor?
Sword! I will hallow thee for this thy deed,
And hang thee o'er my tomb when I am dead:
Ne'er shall this blood be wiped from this point."

The mottoes most frequently used were "*Resurgam*," "*Mors Januæ Vitæ*," "*In Cælo Quies*."

Let us look at those interesting

Carved Oak Bosses,*

42. * Fr. *bosse*, a protuberance; an ornamental projection in a vault at the intersection of the ribs.

with their strange devices, piled up against the walls, east and west. We may observe the Crown of Thorns; the sun-flower, representing the Sun of Righteousness; dragons, intertwining amidst leaves and fruit; the pelican vulning herself—emblazoned in heraldry, the "pelican in her piety"—feeding her young from her self-pierced breast,* a well-known mediæval eucharistic symbol and emblem of the Redeemer of mankind; a rebus of Henry de Burton (three *burrs*† issuing out of a *tun*), the Prior in the days when the groined vaulting of wood was set up in the Nave, in place of the stone roof which had fallen down in 1468 (Ed. IV.). The falcon, the badge of this sovereign, also appears.

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* Moore cleverly makes use of this legend to suit his patriotic muse—

"No, thy chains as they rankle, thy blood as it runs,
But make thee more painfully dear to thy sons,
Whose hearts, like the young of the desert-bird's nest,
Drink love in each life-drop that flows from thy breast."

The 'desert-bird' of the charming Irish minstrel is the Psalmist's "pelican of the wilderness." (Ps. cii., 6).

So also Shakespeare (*Hamlet*):—

"To his good friends thus wide I'll ope my arms,
And, like the kind life-rendering pelican,
Repast them with my blood."

And Skelton (*Armory of Birds*):—

"Then sayd the Pellicane,
When my Byrdts be slayne,
With my Bloude I them revyve.
Scripture doth record,
The same dyd our Lord,
And rose from deth to lyve."

This bird has at the tip of its long beak a reddish spot, and this probably gave rise to the fancy that it nourished its young ones from its own blood. The 'pelican in her piety' occurs in several crests and coats of arms, with such mottoes as—

En moy la mort,
En moy la vie.

Pro prole semper (For my offspring ever).
Sic his qui diligent (Thus to those who love).

† *Burr, bur* (*cf.* Fr. *bourre*, rough hair, flock of wool), the prickly husk or covering of the seeds or flower-head of certain plants, as of the chestnut and burdock.

"They are but burs, Cousin, throwne upon thee in holiday foolerie: if we walk not in the trodden paths, our very petty-coates will catch them."—Shakespeare, *As You Like It.*

The three flowered thistle* may also be noticed, which is as sacred to Scotland as the shamrock is to Ireland.

There will be observed the monogram in gold of the Saint to whom the Church was originally dedicated.—MR (*Maria Regina*): also the Priory Coat of Arms.

The quaintest and most extraordinary of all is that flame-coloured face of a fiend swallowing a man. Many conjectures have been made as to its meaning. Most probably it represents Satan devouring Judas Iscariot, and this view is confirmed by the following lines from Dante's Inferno, canto 34:—

> "For on his head three faces were upreared,
> The one in front of a *vermilion hue;*
> At every mouth his teeth a sinner tore.
> 'That one above,' to me the master said,
> 'Is traitor Judas, doomed to greater pangs,
> His *feet are quivering*, while sinks down his head."

At one time nearly two hundred of these bosses were in existence. The late Mr. Dollman, in his noble architectural account† of this church, quoting the histories of Tiler, and

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* "The thistle, the chosen emblem of the Scotch, was, it is legendarily said, adopted by that people in memorial of the deliverance of their land through its agency from an invasion of the Danes. A large force of the enemy, having landed, were marching steadily on the unsuspecting force that should have been on the alert to receive them, when one of the invaders, treading with bare feet in the darkness on one of these plants, uttered a cry of pain that sufficed to warn the Scottish force of the imminent peril to which they had been exposed, and gave them such timely notice as enabled them to beat off their crafty foes. The motto, "Nemo me impune lacessit," that always accompanies the heraldic use of the thistle, is a very suggestive one, and may well serve as a moral or application to the legend we have just quoted" (Hulme: *Heraldry*). The thistle, upon which the Dane trod, was found on examination to be three-flowered.

† *The Priory of St. Mary Overie.* (Lond. 1881.) We must regard this author, who was as modest and amiable as he was clever, patient, and enthusiastic, as one of the leading pioneers of the grand restoration of St. Saviour's, commenced in 1890, and still incomplete. His skilful and minute measurements and drawings, which may be studied in his great book, and in the British Museum, and which occupied his spare moments for a period of fourteen years, made the late Sir Arthur Blomfield's task comparatively easy. He has placed all who love and admire this Church under so deep a debt of gratitude, that some substantial and permanent memorial of the fact should find a place some day within its walls, in every stone of which he felt the keenest interest until he was called to his rest.

of Concanen and Morgan, says (p. 38), that at the intersection of the open ribs of the roof of the nave, erected in 1469, there were almost one hundred and fifty of them. Reckoning those recently fixed in the new oak ceiling of the tower, and

43. those at present lying here on the floor, there remain now only fifty in all. Amongst those that are missing, and which are probably in the possession of private individuals with blunted consciences, scattered far and wide, there were the Sun in full splendour; the Moon; the Cross, with the spear and reed on a shield, supported by an Angel; the Cross,

between four roses; a Chevron between five roses, two in chief and three in base; a Cross, in the first quarter a lily, in the second, third, and fourth a rose. The roof of this Transept contained several others, also lost, amongst them a Cross with spéar and reed in saltire, and two scourges; and three fishes fretted in triangle.

Amongst the bosses which remain will also be observed a dehumanized rubicund face, with low brow singularly scarred, and ridged protruding tongue, the symbol of gluttony and the like,—and a warning. The twisted dragons are meant to remind us that the Spirit of Evil insinuates himself into the most sacred places. I am told that he is a most regular church-and-chapel goer!

Speaking generally as to

Grotesques,

we may observe that the great Churches built in olden days were the Public Libraries before the age of printing. People read in them the Old Testament in the sculptured figures of prophets and kings, and the New Testament in those of Apostles and Evangelists. There they could peruse the Lives of the Saints, and study Christian Martyrology. The Church was their Bible in stone. The outside, with roof and buttress, was the binding with its clasps; the wall spaces within were its pages; the symbolic carvings, the letter-press; the mosaics and frescoes, the illustrations. It was a glorious book to them; it is intensely interesting still. Victor Hugo's prophesy has not come true—"Ceci tuera cela; le livre tuera l'Église." On the contrary, the printed book has spread the knowledge of the stone book, and increased its charms. Men never weary of reading it, and trying to interpret it. To the people of the Dark Ages it was an encyclopædia, as well as an epitome of all learning. It was a history sacred and profane. Angels of light and ministers of darkness discoursed to them of Heaven and Hell, and of

the knowledge of good and evil. 'Paradise Lost' could be read there, and 'Paradise Restored.' It was a book of nature as well as of grace; and as no library would be complete without its Fairy Tales, so these were there also. The merry side of life was not forgotten. The laughing faces that looked out through clustering fruit and foliage, and peeped round unexpected corners; the mirth-provoking representations on *Miserere* seats, taught men to feel that religion was not intended to make them too solemn to smile. When we return to the South Transept in our "Tour," let us notice those four faces, as we emerge from the South Aisle of the Nave. The individual on the south-west pier is telling a merry story, culled from Chaucer's *Canterbury Tales*, or from Gower, perhaps. The person in front of him is appreciating it immensely. His more youthful neighbour—a neophite—on his right, is a little doubtful as to its appropriateness, but cannot withhold a smile; while the Nun opposite, for whom probably, it was all intended, assumes her most absent-minded air, and pretends not to hear.

On the west wall of this transept is a grandiose monument to

Austin.

(Buried, January 18th, 1633, "William Austin, Esquire, in the Church").

This monument attracts much attention, and is a Scriptural study in itself. Alexander Cruden,* if alive, might help us. An Angel stands on a rock, pointing with the right hand to the sun overhead, with the motto, *Sol Justitiæ*, "The Sun of Righteousness," while in the left there is a sickle. Underneath the Angel, on the left and right, are the words, *Vos estis Dei agricultura*, "Ye are God's husbandry." Upon the rock, from which issues a stream, are the words, *Petra erat Christus*, "That rock was Christ." Close to it is a serpent, whose evil

* He, too, sleeps amongst us, and we shall meet him further on.

influences were to be neutralized in that fountain of life. Below the rock are sheaves of corn, bound with a scroll, on which are inscribed, *Si non moriatur, non reviviscit*, "It is not quickened, except it die." Lower still we read, *Nos sevit, fovit, lavit, cogit, reñovabit*, "He hath sown, fostered, and washed us, He gathers us together, and will renew us." On either side there is an Angel seated, one with a rake and the other with a pitchfork; beneath one is the word *Congregabunt*, "They shall gather," and beneath the other the word *Messores*, "Reapers" ("The reapers are the angels").

Lower down is a winnowing fan, with the inscription—

Arvum hoc Sepulchrale exuviarum opt. matris Jacoſæ Dominæ Clerke, ſui ipſius lectiſſimæque uxoris conſiſtioni deſtinatum, Gulielmus Auguſtinus Armiger vivus sacravit. Anna conjux clariſſima primo inſeritur, Qua poſt decimum partum (An. 1623, *Jan.* 21, *Marito ac liberis quinque Superſtitibus*), *Tricenaria valedicens: In refloreſcendi diem et ſpem, hac terra tegitur, ſequimer cæteri: Sati corruptibiles, ſuſcitandi incorruptibiles, Secundam fecit ſe mentem.*

Domina Jacoſa Matrona spectatiſſ. nupta Jacobo Auguſtino, per An. 22, *deinde Roberto Clerke, Equiti Aurati, Saccarii Baroni per An.* 4. *Viduata permanſit An.* 20, *bonis operibus intenta devixit, An. Ætat.* 66. *Salutis* 1626, *et hic mature in Chriſto Regerminandi vicem expectat.*

Postremo ipſe Gulielmus, eadem ſpe hic conditus Monumentum hoc concluſit, An. Ætat 47, *Salut* 1633.

[*Translation*].

"William Austin, Esquire, dedicated, whilst living, this plot of ground to be the sepulchre of the remains of the best of mothers, Lady Joyce Clerke, and is destined to be the resting-place of himself and of his most excellent wife. Anna, his spouse, most bright and fair, is first sown, who, after her tenth child-bearing, on the 21st of January, in the year 1623, bade farewell, in her thirtieth year, to her husband and five

surviving children. She is covered in this earth, unto the day and the hope of blossoming forth again; and the rest of us are following. 'Sown in corruption, raised in incorruption' (as it is written), she hath made a propitious sowing. The Lady Joyce, a most estimable matron, was wedded to James Austin for twenty-two years, and after that for four years to Robert Clerke, a Knight of the Golden Spur,* Baron of the Exchequer. For twenty years she remained in the state of widowhood, intent upon good works. She died at the age of 66, in the year of Salvation 1626, and here awaits the change of springing up once more to life in Christ in due season. Finally, William himself, laid aside here in the same hope, brought this memorial to a conclusion, at the age of 47, in the year of Salvation 1633."

The figurative allusion to agriculture, it will be seen, is followed throughout.

In this peculiar piece of Latinity several obvious mistakes will be noticed; such as *qua* for *quæ*, *sequimer* for *sequimur*, *se mentem* for *sementem*, *Aurati* for *Aurato*, and *Saccarii* for *Scaccarii*. The stone-cutter or ignorant repairer is probably responsible for its blundering.

On Cure's monument we have *cunetis* for *cunctis* (corrected on page 117).

Note the corn shovel, underneath the fan, on which are depicted his coat of arms:

Argent, on a fess between two chevrons, sable, three crosses, or. The crest, on a wreath of his colours, a cross as in the arms, between two wings, sable.

Motto: *Nemo sine Cruce, Beatus.*

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* "Knights created on the Coronation or Marriage Days of Emperors or Kings, and who received at the same time the Spurs of Honour, are alone entitled to the appellation of EQUITES AURATI." *Vide Orders of Knighthood*, vol. i., p. 94, by an officer of the Equestrian Order of Joachim. This work has no date, but is dedicated to Horatio Lord Viscount Nelson.

On a slab of black marble, fixed under the monument, is the following inflated epitaph;

Requietorium Gulielmi Auſtin, Armigeri, qui in Contemplandis fuit pro Angelo, in Agendis pro Dædalo, in Itinere pro Vehiculo, in Menſa pro Convivio, in Morbo patiens pro Miraculo, in Morte fidelis pro Exemplo. Obiit.* 16 *Die Jan.* 1633. *Ætatis ſuæ* 47.

[*Translation.*]

"The Resting-place of William Austin, Esq., who in Contemplation was an Angel; in Action a Dædalus*; in Travel, as good as a Conveyance; at Table, a Feast in himself; in Disease a Miracle of patience; in Death, a Pattern of faith."

He wrote some fugitive pieces of piety, and, on the death of his wife, he composed his own funeral sermon, in which he bewailed her loss: "I finde I am indeed but *halfe alive*, and *halfe dead*. For (like a blasted Tree) halfe my Body (the more loved part) *is dead*, and hath already taken Seizen of the *Grave* for mee; and halfe my branches (the *youngest* and *tenderest*) are *withered*, *cut off*, and *buried* with *her*." He soon recovered his spirits, however, in finding another better-half—a charming widow this time—to supply the place of the half of him that was missing.

This lady survived him, collected his miscellaneous efforts, and published them in a folio volume, under the title of "*Devotionis Auguſtinianæ Flamma*, or *Certayne Devout, Godly and learned Meditations, written by the Excellently-Accomplished Gentleman, William Austin of Lincolnes Inn, Esquier.*" Sion College, London, treasures, in its Archives, a copy of it (Ed. 2), on the front cover of which are nails, showing that at one time it had the honour of being a chained book.

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* A mythical personage, noted for mechanical ingenuity. St. Augustine (*De Civ. Dei.*) speaks of "the artificer Dædalus and his son Icarus, who flew on wings they had fitted on."

Austin and his family were good friends to St. Saviour's. His mother, Lady Joyce Clerke, gave, according to Stow, "a very faire Communion Table, railed about, where sixty may kneel to receive the Sacrament, with a faire Carpet for it, and the rails hung about with the same embroidered; and Master *William Austin* gave a faire Silver Chalice and a Dish for the Bread to the value of almost £40. And his wife that now is, who was the Relict of *John Bingham*, Esqire, two very faire Silver Flagons of the like value."*

Underneath this monument is an ancient oak

Muniment Chest

of elaborate workmanship. The panels on the front, sides, and top are covered with floriated ornament, and some parts of it are inlaid with coloured woods. It is about three hundred years old, the gift, it is said, of one Hugh Offley, who was Sheriff of London in 1588, and died in 1594. He was half-brother to Sir Thomas Offley, Lord Mayor in 1556. Hugh married a daughter of Robert Harding, who was Sheriff in 1568, in which year he died. In the central panel of the lid is a merchant's mark, containing the initials "H.H.O." (Hugh Harding Offley); and on two of the arched panels in front are the armorial bearings of both families.†

* *Survey of London*, p. 453 (Ed. 1633).

† See further, *Publications of the Harleian Society* (College of Herald's Visitations of London in 1568), vol. i., pp. 18 and 64.

VIII.

We now proceed down

The North Aisle

. OF .

The New Nave.

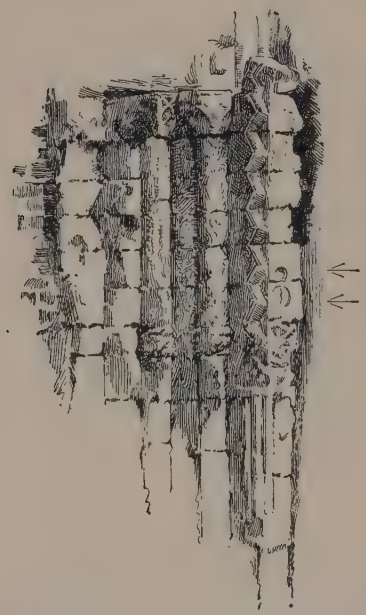
Some interesting fragments of the Norman and Early English Nave still remain. Immediately to the right, as we descend by one step, there was the Prior's doorway, a considerable portion of which still exists on the outside of this wall, flanked by a damaged *Bénitier* or Holy Water Stoup.

Note the Consecration Crosses midway on the jamb.

It was a very ancient custom to fix the mark of the Cross on some stone or stones in a Church on the occasion of its completion and consecration, to indicate that both the Church and its site were to be henceforth reserved exclusively for the offices of the Christian religion.

"With the mark of the Cross Churches are dedicated, Altars are consecrated."—S. Aug. Hom. lxxv. *de Divers.*

The last vestiges of the Cloisters and Priory Buildings, which at one time extended to the river, and from London Bridge to St. Mary Overy's Dock, were swept away about 1835.



44. Portion of the Prior's Doorway (Norman, 1106) into the Cloisters, preserved *in situ*, in the New Nave.
Nearly 800 years old.

In the earliest Christian public churches (the basilican), some of which date from about the year 200, there was, at the west, a large open area or forecourt, surrounded by a pillared cloister, and in the centre a fountain, where the people washed their hands before entering for worship. In this ancient custom, we recognize the origin of the Holy Water Stoup outside the doors of our mediæval churches, into which the congregation dipped their fingers on assembling and when leaving. And this was, after all, but

the adoption and continuance of a practice which was still older and secular. The mansions of people of wealth and distinction were approached by a similar open-air court, with a fountain in which visitors washed off the dust from feet and hands before proceeding to the great reception-

45. Holy Water Stoup.

hall, which, with its columned aisles, and its tablinum or supper-room curtained off at the further end, presented a dignified and church-like appearance, and was, in fact, in many cases, placed by rich converts at the disposal of Christians for their services in the first and second centuries, when as yet their members were too few or too poor to possess distinctive sacred edifices exclusively devoted to Public Worship.

The window above this door, the gift of Commissary-General A. W. Pigott, in memory of a sister, is dedicated

in honour of

Geoffrey Chaucer

(1340–1400).

46.

The memorial was unveiled by the Poet Laureate, October 25th, 1900, the 500th anniversary of Chaucer's death. The upper portion contains a medallion portrait of the poet. The middle panel represents the Canterbury

47.

Pilgrims setting out from the Old Tabard Inn*, hard by our Church, for the Shrine of Thomas à† Becket, who is pictured underneath in the act of bestowing his blessing.‡

48.

* Our artist, Mr. Kempe, who always lives high up amid Saints and Angels, demurred to introducing the Inn, forgetting that our Saviour would have been born in an Inn, had there been room. The very *raison d'être* of commemorating Chaucer in this place is, that he makes the Inn the starting point of his Canterbury Pilgrims.

† I am old-fashioned enough to retain the "à," although the Rev. W. H. Hutton reminds me that it is "a modern designation of Becket, for which there is no authority."

‡ Becket is already pictured in one of our windows (p. 88), holding a sword in his right hand, representing the weapon by which he was slain. It may also signify, as in other cases, that he was a militant ecclesiastic.

As a deacon, "Thomas of London"—as he used to call himself up to the last, even when he was Archbishop—figured prominently in the wars with France, at the head of a troop of picked warriors, foremost in every fray: and on one occasion he unhorsed a famous French champion in single combat. On his father's side, Becket was descended from a family of knightly rank.

The day after his murder he was buried in the crypt of the Cathedral without any religious service; as none could be held in the desecrated church until it was formally reconciled. The *vox populi* soon clamoured for his canonization, which was pronounced on February 21st, 1173; and forthwith the Canterbury Pilgrimage became the most popular in Christendom. Jewels and treasures were heaped on the Shrine.

The coat called the *Tabard*,* is also shown.

Notice also the banner bearing the letter T (for Thomas),† ensigned with a mitre.

Geoffrey Chaucer, bard and scholar, soldier and courtier, statesman and traveller, was a native of London, and must often have gazed across the river at our Church, and paid it many visits, from the home of his boyhood and middle life in Thames Street, where his father carried on the trade of Vintner. The father's house was close to Walbrook, a stream now flowing underground beneath the street of that name; so that the place of the poet's birth must have been

* The *tabard* was a jacket or sleeveless coat, worn over the armour, embroidered all over with the cognizance or arms of the wearer, by which he was recognised and distinguished in joust and tournament. Hence the heraldic phrase, "coat of arms" (*cote d'armure*). Such devices were necessary, as the face was entirely concealed by the helmet. The Inn, where Chaucer and his fellow pilgrims rested for the night, on their journey to the famous shrine, was named after this knightly garment. *Ye Old Tabard* has disappeared long since, but a modern one, bearing the ancient name, may still be seen on the east side of Borough High Street, about a hundred yards south of our Church. Immediately on the right as you face it, a few paces down the court, is the spot where the renowned mediæval hostelry originally stood. On the other side of of the road, almost opposite, rose St. Margaret's Church.

† "The immense preponderance of the name 'Thomas,' as compared with its use in other countries, probably arose from the reverence due to the great English Saint. So with bells, *e.g.*, the 'Great Tom.' Next to the name of 'John,' common to all Christendom, the most familiar to English ears is 'Tom' or 'Thomas.'" (Stanley, *Memorials of Canterbury*.)

near the spot where the arrival platform of S. E. & C. Railway, at Cannon Street, now crosses Thames Street.

At the age of 17 we find him occupying the position of page to the Countess of Ulster, wife of Prince Lionel, son of Edward III., a coveted post to which only the sons of gentlemen could aspire.

Two years later, in the retinue of Lionel, he took part in the expedition of Edward into France, when he was made prisoner, and speedily ransomed at the expense of the king.

About eight years afterwards he became "*Valettus Cameræ Regis*" (Valet of the King's Chamber), an office restricted to young men of good family. About this time he married a lady of the Court, a namesake of good Queen Philippa, and from the same part of France.

Although a poet, he was not a mere impracticable dreamer. He was recognised as a man of tact and discretion, and despatched, more than once, on a royal mission to foreign Courts, for the settlement of international matters and private affairs. On one of these occasions he met Petrarch, poet and patriot, at Padua.

He was appointed Comptroller of the Customs in 1374; sat in Parliament at Westminster for one month, in 1386, as one of the Knights of the Shire for Kent, and voted against the enemies of his life-long friend and patron, John of Gaunt*. For this adverse vote in opposition to the Government of the day he was stripped of all his public appointments. It was in reference to this hard treatment, and cruel disappointment, that he wrote the well-known

* He was brother-in-law to this great Lancastrian; for Katherine Swynford, the Duke's third wife, and Philippa, the wife of Chaucer, were sisters.

His sister married a rich city man, and the Irish Ormonds (Butlers) claim to be descendants of the poet through her. Anne Boleyn, whose grandfather was one of the Butlers, was also, it is said, a descendant.

lines entitled— TRUTH.

GOOD COUNSEL OF CHAUCER.

Glossary.		
mob	Fle fro the *pres*, and duelle	Fly from the crowd, and dwell
truth	with *sothfastnesse*,	with truthfulness,
	Sufficé thee thy good, though	Contented with thy good,
it	*hit* be smale,	though it be small;
	For horde hath hate, and	Treasure breeds hate, and
uncertainty	clymbyng *tikelnesse*,	climbing dizziness,
blinds, every-thing	Pres hath envye, and wele	The world is envious, wealth
	blent over alle.	beguiles us all.
taste	*Savour* no more than thee	Care not for loftier things
	behové shalle;	than to thee fall;
advise	*Rede* well thy self, that other	Counsel thyself, who counsel'st
	folke canst rede,	others' need,
	And trouthé shall delyver, hit	And truth thee shall deliver,
without fear	ys *no drede*.	without dread.
	Peyné thee not eche croked to	Pain thee not all the crooked
	redresse,	to redress,
	In trust of hire that turneth	Trusting to her who turneth
	as a balle,*	as a ball,
meddling	Greté rest stant in lytel *besy-*	For little meddling wins much
	nesse.	easiness.
	Bewar also to spurne ayein	Beware lest thou do kick
awl	an *nalle*,	against an awl,
	Stryve not as doth a croké	Strive not as doth a clay pot
	with a walle:	with a wall:
	Demé thyselfe that demest	Judge thou thyself, who judgest
	others dede,	others' deed,
	And trouthé shal delyver, hit	And truth thee shall deliver,
	ys no drede.	without dread.
	That thee ys sent receyve in	All that is given take with
submission	*buxomnesse*	cheerfulness,
	The wrasteling of this world	To wrestle in this world is
	asketh a falle;	to ask a fall;
here	*Her* is no home, her is but	Here is no home, here is but
	wyldyrnesse.	wilderness.
beast	Forth, pilgrimé!–forth, *best*,	Forth, pilgrim, forth!–forth,
	out of thy stalle!	beast, out of thy stall!
	Loke up on hye, and thonké	Look up on high, and thank
	God of alle!	thy God for all!
give up	*Weyvé* thy lust, and let thy	Cast by ambition, let thy soul
	goste thee lede,	thee lead,
	And trouthé shal delyver, hit	And truth thee shall deliver,
	ys no drede. †	without dread.

In the following year he was made Clerk of the Works at Windsor and Westminster at 2s. a day, a sum which would be equivalent to about £400 a year in our money. This post he held but for a short period, and he seems to

* Fortune with her wheel.

† To read Chaucer and Gower rhythmically one simple rule will be almost sufficient. Sound the final "e" in all words before a consonant, and also the final syllable when the metre requires it. Also throw the accent as near the end as possible, in the French fashion.

have been in great pecuniary distress towards the close of his life. It was at this crisis that he sent, as a very plain hint to Henry IV., who had just ascended the throne, the following quaint and pathetic—

COMPLAINT TO HIS PURSE.

Glossary.		
	To yow, my purse, and to noon other wight,	To you, my purse, and to no other wight,
	Complayn I, for ye be my lady dere;	Complain I, for you are my lady dear;
	I am so sorry now that ye been lyght,	I am so sorry now that you are light,
unless	For certés, *but* ye make me	For truly if you make me
substantial	*heavy* cheer,	heavy cheer
	Me were as leef be layde upon my bere,	I would as lief be laid upon my bier.
	For whiche unto your mercy thus I crye—	Therefore unto your mercy thus I cry—
be	*Beth* hevy ageyne, or ellés mote I dye!	Be heavy again, or else I needs must die!
vouchsafe	Now *voucheth sauf* this day, or hyt be nyghte,	I prithee grant this day, ere it be night,
	That I of yow the blissful	That I once more your merry
sound	*soune* may here,	voice may hear,
	Or se your colour lyke the sunné bryghte,	Or see your colour like the sunshine bright,
	That of yelównesse haddé never pere!	Whereof the yellowness had never peer!
	Ye be my lyfe! ye be myn	You are my life, and you my
rudder	hertys *stere!*	heart shall steer;
	Quene of comfórt and goodé companye:	Queen of all comfort and good company,
	Beth hevy ayeyne, or ellés moote I die!	Be heavy again, or else I needs must die!
	Now, purse, that ben to me	Now, purse, who are to me my
ife's	my *lyvés* lyghte,	life, my light,
saviour	And *saveour* as doun in this worldé here,	And chief deliverer in this world here.
	Oute of this toune helpé me thurgh your myght,	Out of this city help me, by your might,
since	*Syn* that ye wole nat bene	If you no more will be my
treasurer	my *tresorere:*	treasure dear,
	For I am shave as nye as is	For I am shaved as close as
friar	a *frere.*	any frere.
	But yit I praye unto your courtesye,	But I beseech you of your courtesy,
	Beth hevy ayeyn, or ellés moote I dye!	Be heavy again, or else I needs must die! *

* The modernised version of both selections is by Mrs. Haweis (*Chaucer for Schools*).

The fourth line in the first stanza of this modern version of the "Complaint" is an unhappy rendering, giving, as it does, a sense directly opposite to that which Chaucer intended. For "if" substitute the poet's own word "but" (signifying *except* or *unless*), and the passage becomes clear and intelligible.

The poem, however, by which he is most widely known, and upon which his fame and popularity chiefly rest, is styled

THE CANTERBURY TALES.

49. THE PILGRIMS SETTING OUT FROM THE TABARD.

Chaucer was born in 1340, died in 1400, and was buried in Westminster Abbey. Close to him our Beaumont, friend and collaborator of our Fletcher, was laid to rest in 1616, the year in which our great Shakespeare passed away.

A few paces bring us to a monument which would be sufficient of itself to render any church famous.

John Gower

(1330—1408).

St. Saviour's can boast the unique treasure of the resting-place of the first English poet. Seven cities claimed the honour of the birthplace of the great blind Homer; and similarly more than one spot has coveted a like distinction in respect of our own bard, who also was blind during the eight closing years of his life. Caxton, in his edition of the *Confessio Amantis*, first published by him in 1483, calls him "a squyer borne in Walys;" Leland and others contend for Yorkshire; while Sir Harris Nicolas,* an eminent antiquary, tracing his name in the *Close Rolls*, in connection with his estates, believes him to have been near kindred to one

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Sir Robert Gower, who lies interred in Brabourne, a small village in Kent, where there was at one time an effigy of him in brass, holding a shield with the same bearings as those which may be still seen on the tomb of our poet (50): *Argent, on a chevron azure, three leopards' faces, or; the crest, on a chapeau, a gower* (*i.e.*, a wolf-dog or talbot) *passant.* The arms of the Yorkshire family (51), of which the Duke of Sutherland is head, are different: *Barry of eight, argent and gules, over all a cross patonce, sable; the crest, a wolf passant, argent, collared, and chained, or.* Moreover, in this latter

* *Retrospective Review*, 1828, N.S., Vol. II., pp. 103–117.

family, the name is made to rhyme with *pore*, while the former rhyme it with *power*, thus pronouncing it as our poet's name is pronounced to the present day.* John Gower, it can be easily proved, possessed property and had relatives of his name in Kent; and we believe he was a Kentish man.

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* In the dedication of his *Balades* to Henry IV., we have the lines—

"Vostre oratour et vostre humble vassal,
Vostre Gower, q'est trestout vos soubgitz,"

where the ten-syllable line requires Gower to be reckoned as two syllables with the accent on the second.

So also in his *Traitié*—

"Al université de tout le monde
Johan Gower ceste Balade envoie."

And again in his poem *In Praise of Peace*, addressed to his 'Worthi noble Kyng, Henry the ferthe'—

"I Gower, which am al thi liegê man,
This lettre unto thin excellence y sende."

Here the accent is on the first syllable.

"The final syllable bears the rhyme in two passages of the *Confessio Amantis* (viii., 2320, 2908), rhyming with the latter syllables of 'power' and 'reposer.' The rhyme in the former line, 'Gower: power,' is not a dissyllabic one, as is assumed in the *Dict. Nat. Biog.*, and elsewhere, but of the final syllables only."—(G. C. Macaulay: *Gower's Latin Works*, p. xi.)

He is said to have been a student of the Inner Temple, of which there is no proof; and that he was educated at Oxford, where, however, as I am informed by the Curator of the Bodleian, no record or tradition of him can be found.

He was Poet Laureate to Richard II. and Henry IV., the latter, before reaching the throne, conferring upon him the SS Collar, with the Lancastrian Badge of the Swan.*

The three large volumes, representing his three principal poetical works, and supporting the head whose brain inspired them, are named *Vox Clamantis*, the "Voice of one Crying," in allusion to the Rebellion of 1381, headed by Wat Tyler and Jack Straw, written in Latin, of which there are several copies extant; *Speculum Meditantis*, the "Mirror of one Meditating," in French, and which until recently has been regarded as altogether lost; and the *Confessio Amantis*, the "Confession of a Lover," in English, and now published in a cheap form. The whole tendency of these great works—especially of the first two—was to improve the morals and manners of his age, and hence he is styled "Moral Gower" by his fellow-poet, friend, and pupil, Chaucer.

* Observe this Collar. There are various interpretations of the "SS." The simplest is that the links of the chain are in the form of the letter S. Possibly the "SS" are the initials of "Silver Swan," the badge of the powerful de Bohun family, who settled in this country soon after the Norman Conquest. When Henry of Bolingbroke, afterwards Henry IV., married Mary de Bohun, he assumed this cognizance of her house. We read that Humphrey de Bohun bequeathed to his two daughters, amongst other marriage portions, "an entire bed of green powdered with white swans." Edward Prince of Wales, son of Henry VI., distributed little Silver Swans as his badge to all who came to see him during the progress which he made with his mother through Warwick, Stafford, and Cheshire, in 1459; and, at the battle of Blore-heath, the Lancastrian leaders wore Silver Swans on their breasts. It is worth noting, perhaps, that Henry IV.'s tomb in Canterbury is profusely adorned with this favourite device of his, accompanied with the word *Soverayne*, a mistake for *Soveigne*, which is an old form of the French word *Souvenez*. And so a very pretty derivation of the meaning of the S repeated is suggested by the following extract of a warrant (*Wardrobe Accounts in the Office of the Duchy of Lancaster A° 20 Ric.*) "Pro pondere unius Colerii facti cum Esses de Floribus *De Soveigne vous De Moy*" (Forget-me-nots).

He married Agnes Groundolf* when he was nearly seventy years old, the ceremony taking place, not in the Priory Church, nor in the Church of St. Mary Magdalene Overy, which was the parish Church, but in his own private oratory, situated within his own quarters in the Precincts of the Priory, by licence† from the celebrated William of Wykeham, Bishop of Winchester. He passed the rest of his days with her within the Precincts of St. Marie Overie, and contributed largely from his ample means to the repairs of the fabric. He also founded a Chantry in the Chapel of St. John the Baptist, which stood here in the fifth bay from the west of the North Aisle of the Nave, in which shrine at last he was buried, and where over his remains the Priors erected this fine monument. It now stands in its original position.

The tomb is in the Perpendicular, or Third-Pointed order of architecture, the style of the period, and consists of a canopy of three arches embellished with cinquefoil tracery, and supported on either side by angular buttresses surmounted with carved pinnacles. Between these three arches are two columns terminating in similar carved pinnacles, and further back and above is a screen composed of two rows of trefoil niches. Against the wall, in the spaces covered until lately with *Old French* inscriptions, were

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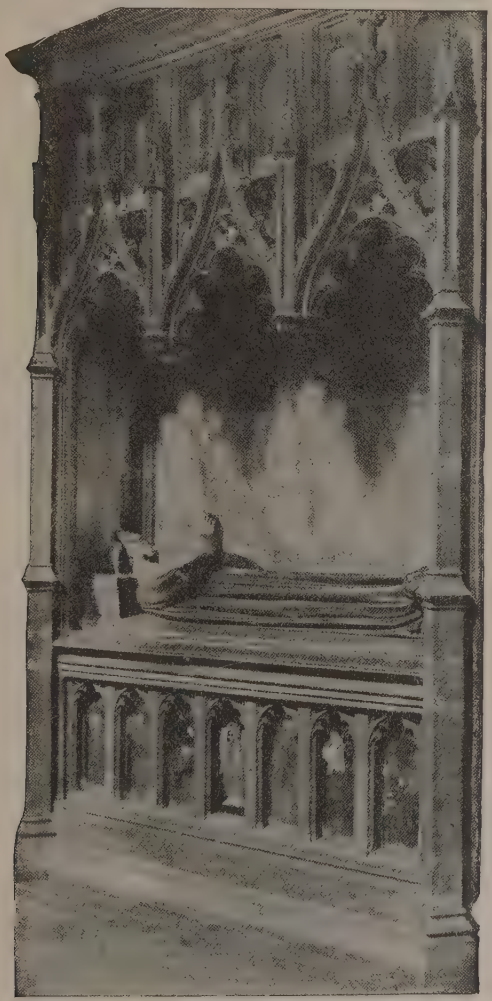
*This lady, I think, was his second wife. He was probably first married at the age of forty-six, when he wrote the *Mirour*. Referring to those who tell husbands tales about their wives, he says in effect (lines 8793–96), "I for my part declare *(Je di pour moy)* that I wish to hear no such tales about my wife *(de ma femme)*." Again (line 17649), when speaking of wives who dislike servants and other people, simply because their husbands are partial to them, he remarks, "I do not say that mine does so. *(Ne di pas q'ensi fait la moie)*."

† Jan. 25, 1397. . . . "Extra ecclesiam parochialem, in Oratorio ipsius Iohannis Gower infra hospicium suum in Prioratu B. Mariæ de Overee in Southwerke prædicta situatum, solempnizare valeas . . ." *Register of William of Wykeham*, ii. f. 299b.

In this document, and in Gower's will, "infra" signifies not "below," but "within."

formerly three painted niches, which were occupied by figures of three Virgins, *Charity*, *Mercy*, *Pity*, crowned with



53 TOMB OF GOWER.

ducal coronets, and having golden scrolls, bearing the following legends, entwining their forms :—

1. En toi qu'es fitz de Dieu le pere,
   Sauve soit que gist soubz cest pierre.
2. O bon Jesu, fai ta mercy
   Al alme dont le corps gist cy.
3. Pur ta pité, Jesu regarde,
   Et met cest alme en sauve garde.

[*Translation*].

1. Thro' Thee, the Father's only Son,
   Be safe who lies beneath this stone.
2. Thy mercy, O Good Jesu, show
   The soul, whose body lies below.
3. For pity's sake, O Jesu, keep
   The soul of him who here doth sleep.

These French verses were swept away when the monument was moved back from the South Transept to this place in 1894. The following four Latin hexameters, probably written by Gower himself, disappeared at the same time:—

Armigeri scutum nihil* a modo fert tibi tutum,
Reddidit immo lutum morti generale tributum,
Spiritus exutum se gaudeat esse solutum,
Est vbi virtutum sine labe statutum.

An ingenious rendering of these lines is given by the late Prof. Henry Morley† :—

"No squire's shield defending will guard you from this way of ending;
He has paid the unbending Death's tax over all men impending;
Glad be the soul's wending, no more with the flesh interblending,
'Tis where, God amending, the Virtues reign free from offending."

* G. C. Macaulay (Gower's *Latin Works*, p. 367) gives *nichil*, *ammodo*, and *sibi*.

† English Writers, Vol. IV. p. 160–1.

This monument has attracted much attention from early times, and has been described by Leland, Stow, and others. Berthelette, in the Preface to his edition of the *Confessio Amantis*, 1532, supplies an interesting account of it:—

"John Gower prepared for his bones a resting-place in the monastery of St. Mary Overes, where somewhat after the old fashion he lieth right sumptuously buried, with a garland on his head in token that he in his life days flourished freshly in literature and science. And the same monument, in remembrance of him erected, is on the North side of the foresaid church, in the chapel of St. John, where he hath of his own foundation a mass daily sung; and moreover he hath an obit yearly done for him within the same church on the Friday after the feast of the blessed pope St. Gregory."

Stow, writing about 1598, says:—

"He lieth under a tomb of stone with his image also of stone being over him. The hair of his head brown, long to his shoulders but curling up: collar of esses of gold about his neck." *

The effigy is habited in a long dark-coloured (purple damask) robe, with a standing collar, and buttoned down to the feet, and round his brow a chaplet of four red roses at intervals upon a band, with the words "merci ihf" (IHS) repeated at intervals between the roses; the hands are put together and raised in prayer; at his feet there is a lion couchant.† The face is that of a man in the full vigour of life, bearing a moustache and a slightly forked beard.

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* *Survey of London*, p. 450 (ed. 1633).

† Cf. *Marmion*:—

"There erst was martial Marmion found,
His feet upon a couchant hound,
His hands to heaven upraised;
And all around, on scutcheon rich,
And tablet carved, and fretted niche,
His arms and feats were blazed."

The ledge of the tomb carries the inscription:—

"Hic jacet J. Gower Arm. Angl. poeta celeberrimus ac huic sacro edificio benefac. insignis. Vixit temporibus Edw. III. et Ric. II. et Henr. IV."

"Here lies John Gower, Esquire, a most celebrated English poet, and to this sacred edifice a distinguished benefactor. He lived in the times of Edward III., Richard II., and Henry IV."

Gower's coat of arms, pendent from the dexter corner, has already been described.

His will is dated 'in the Priory of St. Mary Overes, in Southewerk, on the feast of the Assumption,' August 15th, 1408, and was proved at Lambeth, October 24th of the same year. His death, therefore, may be presumed to have taken place in October, 1408, the

FIVE HUNDREDTH ANNIVERSARY

of which will occur five years hence (October, 1908).

In his will, commending his soul to Jesus Christ, and to God his Creator, and his body to be buried in this Church *(corpus ad sepeliendum in ecclesia Canonicorum beate Marie de Overes)*, in the place specially set apart for that purpose *(in loco ad hoc specialiter deputato)*, he bequeaths to the Prior 40*s*., to the Subprior 20*s*., to each Canon, who is a priest, 13*s*. 4*d*., and to each of the other Canons 6*s*. 8*d*., for their prayers; to the servants of the Priory 2*s*. or 1*s*. according to their position; to the Church of St. Mary Magdalene (his parish church) 40*s*. for lights and ornaments, and to its priest 10*s*. for his prayers (*ut oret et orari faciat pro me*). He also makes bequests to St. Margaret's, St. Olave's, St. George's, and St. Mary Magdalene (Bermondsey). He leaves 40*s*. to the master of the hospital of St. Thomas, and smaller sums to its sisters, nurses, and patients. He makes bequests to other hospitals, not forgetting the poor lepers (*item lego cuilibet domuum leprosorum in suburbiis London decem*$^{s.}$) He leaves for the

services for ever of the altar in the chapel of St. John the Baptist (*in qua corpus meum sepeliendum est*) two vestments of silk, a new missal, and a new chalice. He bequeaths to his wife £200, and the rents of his manors.

Gower also procured an indulgence of 1,500 days on behalf of those who knelt by his tomb, and prayed for the repose of his soul. On such liberal terms he must have had many prayers.

Berthelette's words are, in 1532 :—

"And thereby hangeth a table, wherein appeareth that who so ever prayeth for the soul of John Gower, he shall, so oft as he so doth, have a thousand and five hundred days of pardon." The writing was in Latin :—

Orantibus pro anima Iohannis Gower mille quingenti dies indulgencie misericorditer in domino conceduntur.

His Three Great Works.

1. THE SPECULUM MEDITANTIS.

This was the first of the three to appear. It was written in 1376-9, and consists of more than 30,000 lines. Mr. G. C. Macaulay, formerly Fellow of Trin. Coll. Cambridge, is to be sincerely and heartily congratulated on the discovery of this long missing poem. The Cambridge Librarian presented to the University an old manuscript which he had purchased at a sale in 1891. Four years afterwards it was identified by Mr. Macaulay as the long-lost work. The MS. is in Anglo-Norman, with the title *Mirour De L'Omme*, the French equivalent for *Speculum Hominis*, which was the name given to it by Gower himself in two out of the three editions of his *Confessio Amantis*. The *Vox Clamantis* came next, soon after the Rising of the Peasants in 1381, and contains more than 10,000 lines. The *Confessio Amantis* was produced in 1390, when he was about sixty years of age, and consists of over 30,000 lines. The whole three volumes are now excellently edited by the fortunate and erudite discoverer of the *Mirour*.

Several interesting passages might be selected from the *Mirour*. To consecrate the first part of the day to God is illustrated by the example of the lark, which, rising early, soars circling upwards, and pours forth a song of praise to the Creator from her little throat—

(Line 5635 ff.)

" *Car que l'en doit sanz nul destour*
Loenge rendre au creatour
Essample avons de l'alouette,
Que bien matin de tour en tour
Monte, et de dieu volant entour
Les laudes chante en sa gorgette."

The adoring soul, expanding under divine influences, may receive within it the " pearl of great price," like the sea-shell, which, opening to the silent dew, falling from heaven everywhere, engenders the delicate white pearl—

(Line 10818 ff.)

" *Si en resçoit le douls rosé,*
Que chiet du ciel tout en celée,
Dont puis deinz soi ad engendré
La margarite blanche et fine ;
Ensi Devocioun en dée
Conceipt, s'elle est continué,
La Contemplacioun divine."

Those who are really religious are already half-dead to secular things, and long for the end more than mariners for a safe port ; more than labourers for their hire ; more than husbandmen for the harvest ; more than vine dressers for the vintage ; more than prisoners for ransom ; more than pilgrims, who have travelled far, desire the return to home—

(Line 10645 ff.)

" *Car cils qui sont vrai contempliers*
Sont demy mort as seculiers,
Si desiront la mort present
Plus que sauf port ly mariners,
Ou plus que fait ly labourers
En attendant son paiement,
Plus que gaigners son augst attent,
Ou que viners son vinement,
Ou plus que fait ly prisonners
Son rançoun et delivrement,
Ou plus que son revienement
Ly peregrins q'est long aliers."

2. VOX CLAMANTIS.

In the first Book of this poem Gower represents himself as having fallen into a dream, and seeing gathering bands of insurgents, upon whom Divine anger falls suddenly, transforming them into beasts and monsters. One band is changed into asses demanding to be horses; another into oxen with tails of dragons, rejecting the yoke, and refusing to eat straw; a third into swine, which, possessed by demons, and no longer content with acorns, swallow rich food and wine in the City, and wallow in drunkenness; a fourth is turned into dogs, that are not satisfied with food from their masters' tables, but hunt game, and bark at the heels of men. Other bands are made to take the form of foxes and cats; and others to assume the shape of flies and frogs, like those that plagued Egypt.

Gower gives an account of the destruction they wrought in New Troy (London), the burning, the robbery—death and sorrow everywhere. Ilion with its towers cannot keep men safe from the furies. At last the cries and tears of distress are heard on high. One William, a Mayor, strikes down the proud chattering Jay. Then the poet, and all who are preserved, return thanks to God—"Gloria, Criste, tibi!"

He traces the cause of all this trouble to the general corruption of society. He finds fault with the Prelates, too prone to aim at earthly honours, and by whom the pastoral staff is turned into a spear, and the mitre into a helmet: with the Clergy, who, lacking light themselves, leave the laity to wander in darkness: with the Mendicant Friars, fond of gain: with Knighthood, loving wars like vultures for the sake of spoil: with Judges, who barter justice for gifts, and Lawyers, who plunder the poor: and with the peasants themselves, one of whom demands more wages than three in days gone by, and three of whom do only one man's work.

Very appropriately is Gower pictured in one or two of the old *Vox Clamantis* MSS., discharging an arrow at the globe, with the words:—

Ad mundum mitto mea jacula.

The names of the leading insurgents are quaintly given in the following passage (*Liber Primus, Cap^m. xi.*):—

Watte vocat, cui Thomme venit, neque Symme retardat,
Bette que Gibbe simul Hykke venire iubent:
Colle furit, quem Geffe iuuat, nocumenta parantes,
Cum quibus ad dampnum Wille coire vouet.
Grigge rapit, dum Dawe strepit, comes est quibus Hobbe,
Lorkyn et in medio non minor esse putat:
Hudde ferit, quos Iudde terit, dum Tebbe minatur,
Iakke domos que viros vellit et ense necat:
Hogge suam pompam vibrat, dum se putat omni
Maiorem Rege nobilitate fore:
Balle propheta docet, quem spiritus ante malignus
Edocuit, que sua tunc fuit alta scola.

Dr. Fuller's vigorous rendering of all but four of these lines is worth quoting:—

"Tom comes thereat, when called by Wat, and Simm as forward we find,
Bet calls as quick, to Gibb and to Hykk, that neither would tarry behind.
Geffe, a good whelp of the litter, doth help mad Coll more mischief to do,
And Will he doth vow, the time is come now, he'll join in their company too.
Davie complains, whiles Grigg gets the gains, and Hobb with them doth partake,
Lorkin aloud, in the midst of the crowd, conceiveth as deep is his stake.
Hudde doth spoil whom Judde doth foil, and Tebb lends his helping hand,
But Jack, the mad patch, men and houses doth snatch, and kills all at his command."*

Fuller adds, with his usual combination of wit and wisdom:—"All men without surnames (Tyler was but the addition of his trade, and Straw a mock name, assumed by himself; though Jack Straw would have been John of Gold, had his treason took effect), so obscure they were, and inconsiderable. And as they had no surnames, they deserved no Christian names, for their heathenish cruelties; though, *to get them a name*, they endeavoured to build this their Babel of a general confusion."

* Church History, Bk. iv., sec. 19.

3. CONFESSIO AMANTIS.

We have now only room for one quotation from this volume. Tarquin, the tyrant king of Rome, had a son named Arrons. While he and Collatin, "a worthy knight," were at the siege of Arden, a dispute arose between them as to which of them possessed the truest wife. To settle the matter they start on horseback to Rome, disguise themselves, and visit the homes of their ladies. At Arrons' palace his wife is found making merry with her friends, and never showing any concern for the absence of her husband. Then they repair to Collatin's dwelling, where they find—

GLOSSARY.

"Lucrece his wif, al enviróned
devoted — With wommen, whiche are *abandóned*
work — To *werche*, and sche wroghte eke withal,
And bad hem haste, and seith, 'It schal
Be for mi housébondés were,
Which with his swerd and with his spere
discomfort — Lith at the Siege in gret *disease*.
And if it scholde him noght displese,
Nou woldé god I had him hiere;
For certes til that I mai hiere
Som good tidinge of his astat,
Min herte is evere upon debat.
For so as allé men witness,
He is of such an hardiesse,
That he can noght himselvé spare,
And that is al my mosté care,
When thei the wallés schulle assaile.
But if mi wisshes myhte availe,
I wolde it were a groundles pit,
Be so the Siegé were unknit
see — And I myn housébondé *sihe*.'
eye — With that the water in hire *yhe*
Aros, that sche ne myhte it stoppe,
And as men sen the dew bedroppe
The levés and the flourés eke,
Riht so upon hire whyté cheke
The wofull salté terés felle.
Whan Collatin hath herd hire tell
The menynge of hire trewé herte.
Anon with that to hire be sterte,
And seidé, 'Lo, mi goodé diere,
Nou is he comé to you hiere,

say — That ye most loven, as ye *sein*.'
gain — And sche with goodly chiere *ayein*
Beclipte him in hire armés smale,
And the colour, which erst was pale,
then — To Beaute *thanné* was restored,
So that it myhté noght be mored."
Liber Septimus, 4809 ff.

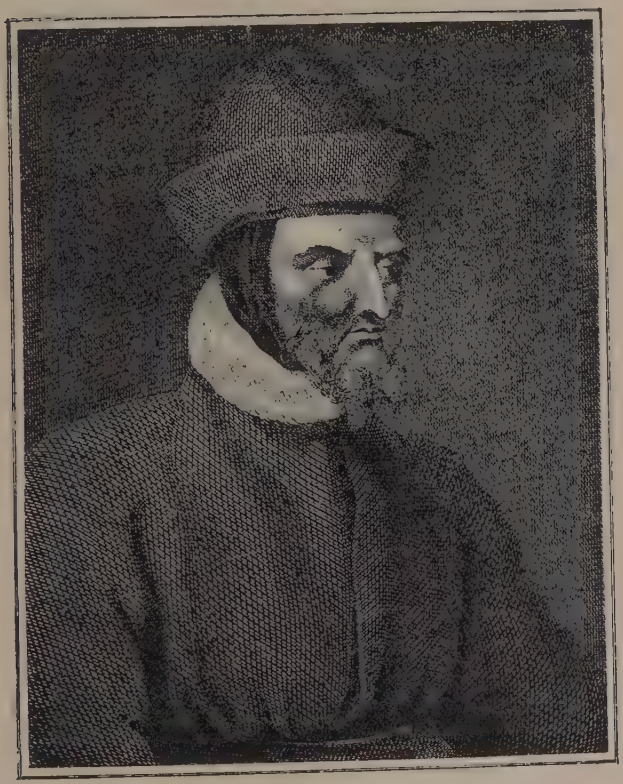
Gower was a sincere English patriot. 'Peace with honour' was one of his favourite thoughts ("pes . . . thin honour sauf," in his *Praise of Peace*, line 1578: "pax et honor," in his *Vox Clamantis*, vii., line 1415). He was an ardent churchman, devoutly religious, and a doer of good works, as S. Mary Overie, and his last will and testament bear witness. And when his final great literary effort was approaching completion, he felt that his own life was drawing to its close. And so he bids farewell to his Muse:—

"But now uppon my lasté tide
That y this book have maad and write,
know — My musé doth me for to *wite*
And seith, it schal be for my beste
Fro this day forth to také rest,
write poetry — That y nomore of lové *make*,
Which many an herte hath overtake.
. . . . . .
therefore — And thus *forthy* my final leve
I také now for evere more
Of love."

And, as the old blind bard lays down his lyre for good and all, which for so long has been tuned to songs of earthly love, the last note that is heard vibrating upon its strings is in praise of Love Divine:—

"Such love is goodly forto have,
Such lové mai the bodi save,
Such lové mai the soule amende,
The hyhé god such love us sende
together with — *Forthwith* the remenant of grace;
that same — So that above in *thilké* place
Wher resteth love and allé pes,
Oure joié mai ben endélés."
(*Explicit iste liber*).

The First English Poet—Chaucer or Gower?



54. GOWER.

Dr. Samuel Johnson, in his *History of the English Language*, which is introductory to his great Dictionary, says: "The first of our authors, who can properly be said to have written English, was Sir John Gower, who, in his

Confession of a Lover, calls Chaucer his* disciple, and may, therefore, be considered the Father of our Poetry."

55. CHAUCER.

Other critics, however, have claimed the title for Chaucer. Gower composed a great volume of poetry before Chaucer became a "maker." This (the *Speculum Meditantis*) was not written in English, it is true, but in French. Chaucer, however, had benefited by the study of it, and indicated the aim and tendency of its contents by describing its author as the "moral" Gower.

* The Doctor is slightly inaccurate here. Gower makes Venus call Chaucer *her* disciple—

"And gret wel Chaucer whan ye mete,
As mi disciple and mi poete."—Lib. viii., 2941.

On the other hand, let the eulogium by an Elizabethan bard, a Laureate pure of tone and high of purpose, Michael Drayton, who sleeps in the Poets' Corner, be heard, in which he hails the "noble Chaucer" as—

> "The first of those that ever brake
> Into the Muses' treasure, and first spake
> In weighty numbers."

Let us hear the great Spenser (*Faerie Queene*), who adopted his archaic diction:—

> "Dan Chaucer, well of English undefyled,
> On Fame's eternal beadroll worthie to be fyled."

Let us listen to Tennyson (*A Dream of Fair Women*), who calls Chaucer "the morning star of song":—

> "Dan Chaucer, the first warbler, whose sweet breath
> Preluded those melodious bursts, that fill
> The spacious times of great Elizabeth
> With sounds that echo still."

And let us welcome, on the other side. the praise bestowed by a contemporary of Drayton on Gower—Fuller (1608–1661), the celebrated Church Historian, who, in quoting from the Poet's greatest work, the *Vox Clamantis*, incidentally pronounces the author of it to have been "the prince of poets in his time."*

We need not further discuss this question of priority. Chaucer, like his elder contemporary, is to be regarded as 'one of us' in Southwark. Neither will it be necessary to enter into the debate as to which of these brother-poets should occupy the higher rank in literature. Both were friends,† and both are ours.

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* *Church History*, Book iv., sec. 19.

† They complimented each other in their poetry. Chaucer, during his absence from England on a diplomatic mission, made Gower his legal representative at home. A coolness is said to have sprung up between them at one time. But this has been made too much of by some writers. Chaucer, who was not always over fastidious himself, was probably indulging in a mere playful sally when he expressed himself as shocked at one of the stories of his own "moral" Gower; and I agree with G. C. Macaulay that the omission of Chaucer's name and praise from a subsequent issue of the *Confessio Amantis* was not due to any feeling of wounded vanity, but to the need of space for new matter. It was not unusual for Gower to omit passages for such a purpose.

The *Confessio Amantis* soon became so famous that it was translated in the poet's lifetime into two Continental languages (Portuguese and Spanish*), an honour of which none of his contemporaries could boast.

Seventy-five years after the poet's death it was printed by Caxton, and appears to have been one of the most popular productions of that famous press.

It speaks much also, it seems to me, for the respect and veneration in which the old bard was held, that, two centuries after his death, he should have been brought upon the stage, as one of the *Dramatis Personæ*, to utter the prologues to each of the five acts of the partially Shakespearean play of *Pericles*, based upon one of Gower's stories.

ENTER GOWER: "To sing a song that old was sung,
From ashes ancient Gower is come;
Assuming man's infirmities,
To glad your ear and please your eyes,"

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* On a visit to the Escorial some years ago, from Madrid, I passed through its library (which, curiously enough, has the backs of its books all turned to the wall), and had the good fortune to be allowed a glimpse of this prose version in MS., which dates from the earliest part of the fifteenth century. It was described in the catalogue as:—

"*Confesion del amante, libro compuesto por Juan Goer, natural del Reino de Inglaterra.*"

The Escorial has another link connecting it with us. It was built for himself by Philip II., the husband of Queen Mary, and who was responsible, very likely, for much of the persecuting spirit which sent the Anglican Martyrs from our Ladye Chapel to the flames of Smithfield and elsewhere. It was the same hatred of England and her religion that led him to send the Armada against our shores, and, on its failure, he intended to send another. This huge edifice, palace and monastery in one, must be, I think, in itself and in its setting, the most dismal spot on earth. An architectural nightmare of the gridiron pattern in honour of St. Laurence, this immense grey granite pile, in its dark mountainous environment, seems to have been the fittest that could have been devised by the imagination for the gloomy spirit of the royal recluse who spent the closing years of his life within its cheerless walls, where he ended his days, and lies buried. In the two high open chapels, one on either side of the Altar of its great Church, are two groups of kneeling figures, costumed in gilt robes. In the one on the right Philip is represented with two of his wives,—the third, the unloved Mary of England, is not there!

Finally, as I look at the recent edition of his works, by G. C. Macaulay, in four substantial volumes, I see in them an evidence of the great and secure position which Gower still holds in the domain of literature.

The next window* is in honour of

John Bunyan.

The head of the window contains the medallion portrait of Bunyan: the lowest panel, the figure of Faith, of which we append an illustration.

In the central panel is depicted Christian, the Pilgrim, gazing at the Cross, the load of his sins rolling down the slope into the empty Sepulchre: and beyond,—

The Three Shining Ones

whom he meets on the way. "So I saw in my dream, that just as Christian came up with the Cross, his burden loosed from off his shoulders, and fell from off his back, and began to tumble, and so continued to do, till it came to the mouth of the sepulchre, where it fell in, and I saw it no more."

"Now, as he stood looking and weeping, behold three Shining Ones came to him and saluted him with 'Peace be to thee.' So the first said to him, 'Thy sins be forgiven thee'; the second stripped him of his rags, and clothed him with 'change of raiment'; the third also set a mark in his forehead, and gave him a roll with a seal upon it, which he bade him look on as he ran, and that he should give it in at the Celestial Gate. So they went their way. Then Christian gave three leaps for joy."

* The gift of "The Children of the Church."

56. FAITH.

Bunyan a Gipsy?

"The wild air bloweth in our lungs,
The keen stars twinkle in our eyes,
The birds give us our wily tongues,
The panther in our dances flies."—
Ralph Waldo Emerson.

There is a wide-spread tradition, firmly held, amongst the various bands of Gipsies in this country, that Bunyan was of their race, and that he was connected by family ties with five strict Romany tribes. His father, whose name, they say, was Kennedy, belonged to a great clan of Scottish Gipsies. His mother bore the pretty name of Daisy Lee. Our great dreamer's name, therefore, was originally, according to this account, John Kennedy. Daisy was soon left a widow; and, in keeping with Gipsy custom, she was obliged to take another name for herself and family; for when the Gipsy husband dies, his name becomes 'sacred,' and dies with him. She assumed the name of Burton, and our author became John Burton. After this, she married one not of her race (a *Gorgio* or Gentile)—a Bedfordshire grazier, named Robinson; and so Bunyan's new name was John Robinson. Again becoming a widow, she was obliged, according to the old rule just mentioned, to take some name other than that of her last husband, and she chose the name of his oldest friend, Binian, and her son became John Binian, and in that name he is supposed to have been baptized in the village church of Elstow, close to Bedford.

The following are extracts from the Elstow transcript registers:—

1603. "Thomas the sonne of Thomas Bunyon, 24th day of Febru." This is regarded as the record of the baptism of Bunyan's father.

1627. "Thomas Bonnionn junr. and Margaret Bentley, were married the three and twentieth of May." Supposed to refer to his parents.

1628. "John the sonne of Thomas Bonnionn junr the 30th of November." The baptism, it is alleged, of our author.

But Dr. Waldron-Bradley, of Worcester, who has for the greater part of a long life been in close contact with all the principal Gipsy tribes in England, in his professional capacity as medical man, writes to me as follows: "Through not being conversant with Gipsy matters, writers on Bunyan have all been wrong; and, therefore, notwithstanding what has been written about him, you may safely take your stand on this: that the Elstow registers relating to the Binnian family do not refer in the remotest way to the author of *The Pilgrim's Progress*."

He is also of opinion that Bunyan was not the son of a tinker, but of a *tinkler*,* the Gipsy term (if in Scotland, but *traveller*, if in England) for one who (like his mother) had married out of the caste; but I find that Bunyan in his will (1685) designates himself a "Brazier," which is not a very different thing, although it may perhaps suggest that he had abandoned, to some extent, the roving life of the true Romany.

Sir Walter Scott appears to have favoured the conjecture that Bunyan belonged to the Gipsy race. In his review of Southey's *Life of Bunyan*, we find these words: "The tinker's craft is, in Great Britain, commonly practised by Gipsies, and we surmise the probability that Bunyan's own family, though reclaimed and settled, might have sprung from this caste."†

Bunyan asked his father on one occasion whether they "were of the Israelites or no"—feeling, that if this were so, they should be happy as being inheritors of the promises

* See also Hoyland: *The Gipsies*, Sec. vi. Strictly speaking, however, *tinker* and *tinkler* (the more Northern term) mean the same thing, being derived from the sound 'tink,' 'tinkle,' made with a hammer upon metal.

† *Quarterly Review*, vol. xliii., p. 470.

made to the seed of Abraham—but received a reply in the negative. This, according to the late Canon Venables,* disposes of the Gipsy theory. The inference is, perhaps, the other way. Gipsies dislike Jews. The Jews once set the rumour afloat amongst European Christians that it was the Gipsies who forged the nails for the Crucifixion. On this enquiry by Bunyan, Offor remarks: "This somewhat justifies the conclusion that his father was a Gipsy tinker, that occupation being then followed by the Gipsy tribe." (*Memoir* iii.)† Had the interrogatory taken this form, "Are we of the race of Ishmæl?" the reply would probably have been in the affirmative.‡

I do not know whether it has been noticed that Bunyan seems to have shared the Gipsy predilection for jewelry. One would have thought that from his stern piety he would have abjured the wearing of personal ornaments of that sort; but he bequeaths to his wife, amongst other effects, his "Rings."—*Naturam expellas furca, tamen, &c.*

HIS BIRTHPLACE.

There seems to be some conflict of opinion with regard to his birthplace, even amongst those who accept the usual view of his parentage. Most people take it for granted that to Elstow belongs the distinction. But in the Royal Historical

* *Life of Bunyan*, p. 19.

† So also Sir Walter Scott (*ut supra*).

‡ *Hagar* Lee, an aged Gipsy, having been asked by my Worcester friend some years ago, on her 'name-day,' why that name had been chosen for her, replied: "Because Hagar was the mother of our tribe," and then, reaching a Bible from the shelf, read out the passage in Genesis, xxi., 9–21. It may be noted that Hagar was an Egyptian (v. 9); and that her son, Ishmael, married an Egyptian (v. 21). It is generally held that the Gipsies are so named as having come originally into Europe from Egypt. This is the opinion of the Gipsies themselves; although, from the language that is common to all of them in all lands where they are found, it is probable that they hailed in the first place from the banks of the *Indus* or *Ganges*.

Society's *Transactions*, Vol. iv., p. 416, we are told: "It is commonly stated that Bunyan was born at Elstow, a village near Bedford; this statement is certainly incorrect. He was born at Harrowden, a hamlet belonging to Cardington." If the conjecture as to the Gipsy origin be true, he was born, in all probability, in some solitary wood, lonely common, open glade, or village green.

Bunyan gives the following account of his family: "For my descent then, it was, as is well known by many, of a low and inconsiderable generation, my father's house being of that rank that is meanest and most despised of all the families in the land." Brown* thinks that in using this language our author unduly depreciates the social position of his family, considering their ancient ancestry and the position they occupied as fairly prosperous tradespeople for so many generations, some of whom were small holders of lands and messuages in the district, and he wonders at the scant references which he makes to his 'father,' and the scantier still to his 'mother'; but the real reason may be that he was only nominally related to those people, simply because he bore the name assumed by Daisy Lee, as the Scotch and English Gipsy tribes have all along persistently alleged.

There is also some mystery with respect to

HIS MARRIAGE.

No record of the event has been found in any register or official document. Probably he found his bride in a Gipsy camp, and married her in a Gipsy tent. No one knows either her family or Christian name.† Bunyan's account of the union is striking: "This woman and I came together as

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* *John Bunyan*, p. 33.

† This remark refers to his first wife.

poor as poor might be, not having so much household stuff as a dish or spoon betwixt us both."*

But whatever view may be taken as to his origin, or the exact spot where he first saw the light, or the name or race of the wife he married in his teens, there can be no question as to the main facts of his life and work,—and this is the important thing after all.

HIS IMPRISONMENT.

Bunyan was imprisoned in the county gaol at Bedford for a dozen years, because he refused to obey the enactment of the day (1660) against unauthorized religious meetings. Possibly he was dealt with also on political grounds. It would not have been forgotten that he had probably fought on the side of the King's enemies. Some of his biographers contend that a youth, acknowledged to have been addicted to profane language and riotous habits, could not possibly have been accepted as a soldier in Cromwell's army of "saints," but that he would have been gladly welcomed as

* One further item I will note here, as being at least interesting. Dr. Waldron-Bradley, already mentioned, who knows more of the inner life of those strange people amongst us than any man living, having been with them at all seasons and hours, at their festivals and 'name-days,' at their births and deaths, and came to be regarded by sundry tribes as a friend—once discussing this question with Lemuel Lee, the Gipsy King, who recently died in extreme poverty, received the following account: "It is true enough, sir, depend upon it, as when one of our people in those days attended him when preaching, and went walks with him between times, Bunyan was always noting hedges for 'patterans' (trails), and had tracked a tribe, which our man could not do; for you see, sir, the Scotch have marks which we do not know; and it was also said that, once on a track, Bunyan stuck to it like a hound, and was sometimes late for service, in consequence." This confirms the tradition that he belonged to a Scottish clan of Gipsies; and that he had remained sufficiently long amongst them to know how to lay trails. Lemuel Lee and his father, and grandfather, were all centenarians, and the last, probably, received this account from the original narrator.

a boon companion amongst Rupert's dragoons. Offor writes, "He was probably in the king's army in 1645, being about seventeen years of age."*

Lord Macaulay states that "he enlisted in the Parliamentary army, and served during the decisive campaign of 1645."†

Froude thinks that "probability is on the side of his having been with the Royalists."‡

Brown says "it is much more probable that as soon as he had reached the regulation age of sixteen he was included in one of the levies made by Parliament upon the villages of Bedfordshire, without any choice of his own in the matter."‖

On having a search made in the Record Office, through my friend, Mr. M. S. Giuseppi, F.S.A., I found in the *Commonwealth Exchequer Papers*, No. 121A, which is a volume consisting of the muster-rolls of Newport Pagnell—the Parliamentary recruiting centre for Bedfordshire—that the name John Bunion, or Bunnion, occurs frequently as a member of Lt.-Col. Cokayne's Company, in 1644–5. This would almost be decisive on the point at issue, if we were not confronted with the fact that there existed several *John* Bunyans about that time and afterwards in the neighbourhood of Bedford,§ and there may have been dozens of the same name scattered in various parts of the country. My own opinion is, on a review of the whole question, that, although Bunyan always protested his loyalty to the throne, and was a Royalist at heart, he was forced by circumstances into the ranks of the Roundheads. And as a confirmation of this view, it may be pointed out that when on active

* *Works of Bunyan* (*Memoir*, vii.).

† *Biographies*, p. 30–31.

‡ *English Men of Letters* (Bunyan, p. 12).

‖ *John Bunyan*, p. 49.

§ *Ib.*, p. 102.

service he did not seem to be very eager for fighting. He was in after years very fond of saying, "When I was a soldier I with others were drawn out to go to such a place to besiege it; but, when I was just ready to go, one of the company desired to go in my room, to which, when I had consented, he took my place; and coming to the siege, as he stood sentinel, he was shot into the head with a musket-bullet, and died." If his sympathies had been with the rebel army, and if he had not been a "prest man," he would not, if he possessed the same mettle as a youth which we know he did as a man, have tamely stood aside and availed himself so readily of the offer of a substitute.

It is generally admitted that during his confinement in prison he was allowed an unusual amount of liberty. This is pleasant to know. Sometimes he was enabled to preach, sometimes to be present at the meetings of the Bedford community, and sometimes even to visit London. He was liberated in 1672, through the influence, it is said, of Dr. Thomas Barlow, who afterwards became Bishop of Lincoln.*

Concanen and Morgan, in their account of St. Saviour's (1795), inform us (p. 247) that Barlow had some control over the chapel in Zoar Street, in our Parish, and that it was by

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* This account has been discredited by Offor and others, including my late friend, Canon Venables, on the ground that Barlow was not made Bishop until three years after the release of Bunyan. As well might it be argued that Sir Isaac Newton was not the discoverer of the law of gravitation in 1665, because he did not receive his promotion to the rank of knighthood until forty years after that event, at the hands of Queen Anne. Bunyan, however, was again imprisoned in 1675; and Barlow, who was then Bishop, and whose diocese at that period included the county of Bedford, certainly made use of his prerogative, did intervene, and procured his liberation. It is believed that it was during this last short imprisonment (this time on Bedford Bridge) that the book which has placed its author amongst the Immortals—*The Pilgrim's Progress*—was composed.

An original copy of the first edition, published in 1678 (ten years before the author's death), was sold in 1901 for £1,475!

his appointment that Bunyan preached there, whenever he visited London.*

ZOAR CHAPEL.

57. BUNYAN'S CHAPEL, ZOAR STREET, SOUTHWARK.

* Doe, his contemporary and earliest biographer, tells us: "When Mr. Bunyan preached in London, if there were but one day's notice given, there would be more people come together to hear him preach than the meeting-house could hold. I have seen to hear him preach, by my computation, to about 1,200 at a morning lecture, by seven o'clock on a working day, in the dark winter time. I also computed about 3,000 that came to hear him one Lord's-day, at London, at a town's end meeting-house, so that half were fain to go back again for want of room; and then himself was fain at a back door to be pulled almost over people to get upstairs to his pulpit." This took place sometimes in the large meeting-house above represented. It was in existence as a workshop, when I first saw it, some twenty years ago; but the site is now occupied by a block of tenement buildings on the south-west side of the street. Offor (*Memoir* lxix.) describes it as "a spacious building erected in Zoar Street, covering about 2,000 feet of ground (50×40), with three galleries quite capable of holding the number computed by Mr. Doe." Offor in his sumptuous edition of Bunyan's Works exhibits much narrowness throughout. He says this chapel occupied the site of the Globe theatre (but it did not) "in the heart of Satan's empire, where Shakespeare amused and corrupted crowded houses!" He even calls the Apostles' Creed popish!

Sir John Shorter, Lord Mayor of London, who lies buried in our Ladye Chapel (*vide* p. 156), is said to have so valued the ministrations of Bunyan, and bestowed so much friendship upon him, that he was looked upon as his Lordship's chaplain (unofficially of course) in the year (1688) when both passed to the Celestial City, let us hope.*

Bunyan was interred in Bunhill (*bonehill*) Fields, London.

BUNYAN'S ECCLESIASTICAL POSITION

is not generally well understood. When he separated from the Church he is supposed to have become a Baptist. But what does he say himself? In his reply to a violent attack on one of his books by some leading Baptists, he writes, "I choose to be called A CHRISTIAN, a believer. And as for those titles of Anabaptists, Independents, Presbyterians, or the like, I conclude they came neither from Jerusalem, nor Antioch, but rather from Babylon, for they naturally tend to divisions."†

His most voluminous biographers, although writing sometimes under the influence of narrow religious prejudices, are careful to point out that the church registers—which they believe to refer to our author's family, and which they are fond of quoting—show that he had three of his children baptized in their infancy. Mary was baptized at Elstow parish Church, and the year after he had joined the Bedford brotherhood Elizabeth was baptized at the same Font. And they are particularly struck by what, they say, happened in the very year he was released from his long term of

* In a letter to the Secretary for Ireland, dated Sept. 6th, 1688, it is noted: "On Tuesday last died the Lord Mayor Sir Jno. Shorter. A few days before died Bunnian, his lordship's teacher or chaplain, a man said to be gifted that way, though once a cobler."—(Ellis's *Correspondence*, vol. ii., p. 161).

† Brown: *Life of Bunyan*, p. 239. [This biography, compiled by a successor of Bunyan at the Bedford Meeting, is carefully done and, considering the standpoint of the writer, fair on the whole.]

imprisonment. He had his son baptized at St. Cuthbert's, Bedford. This is the entry:—

"1672. Baptized Joseph Bunyan, y^e^ son of John Bunyan, Nov. 16."*

Now, on their own showing, it would follow that

BUNYAN WAS A CHURCHMAN

at heart, and that he never ceased to value the Ordinances of the Church, even though he may have had little reason to love her.

Offor possessed a copy of our Bishop Andrewes' sermons (folio, 1635), which, he tells us, bore the autograph of John Bunyan, showing that it was one of the books which composed the very scant library of our Great Dreamer.

Assuming the autograph to be genuine, this circumstance, trifling as it appears, is an indication of the Catholicity of his mind. The Author of *The Pilgrim's Progress* belongs to everyone, and is claimed and acclaimed everywhere. His beautiful Allegory has been translated into twenty-three European languages, thirty Asiatic, eight African, three American, and into seven of the languages of the Islands of the Pacific.

The neighbouring window† is in honour of

Alexander Cruden.

The upper portion contains a medallion portrait of Cruden. In the central part are depicted the leading representatives of the Old and New Testaments—Moses for the Law, and Isaiah for the Prophets; St. John for the Gospels, and St. Paul for the Epistles. The lowest panel contains the figure of St. Timothy, famous, like Cruden, for his knowledge of the Scriptures.

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* Brown: *Life of Bunyan*, p. 238.

† The gift of Mr. W. H. Francis, in memory of his mother.

Students of Holy Writ, in every land where the English tongue is spoken, owe a deep debt of gratitude to Cruden. His Concordance is an indispensable companion to the Bible.

Others before him compiled similar works. Cardinal Hugo, a Dominican, is said to have been the first in this field. Assisted by five hundred Monks of his Order, he produced a Latin Concordance about the middle of the thirteenth century.

Cruden performed the same mighty task single-handed! A Jewish Rabbi, with the aid of a large staff of secretaries, brought out a Hebrew Concordance in 1448, having spent ten years upon it. Cruden is reported to have executed his in one year; but this is incredible. Another account mentions nineteen years, which is nearer the truth.

Other Concordances to the New Testament in Greek, and to the Septuagint Version of the Old Testament, appeared between 1599 and 1718.

But the real precursor of Cruden was Merbecke, who, in 1543, after six years' labour, completed a translation into English of a Latin Concordance. This was the earliest Concordance to the whole English Bible.

For this he narrowly escaped the stake. Three of his friends, convicted of heresy at the same time, were executed.

Part of his trial took place in our Ladye Chapel, as we have already seen (p. 59). After the royal pardon had been procured for him, he remained very quiet. At length, in 1550, he issued his Concordance, with a dedication to Edward VI. It consists of nearly nine hundred folio pages, each page divided into three columns, and every word followed by its Latin equivalent. But Cruden's Concordance outstrips them all, it is believed, in accuracy and completeness. It is a wonderful performance, considering the mental malady which darkened the life of the author from the period of his boyhood to his death. The sanest of books, the most methodical in its arrangement and plan—it

is difficult to imagine how it was ever evolved from a disorganized brain.

Cruden was a native of Aberdeen, where he was born in 1701, and graduated M.A. at the age of nineteen. It was about this time that he had the misfortune to fall in love, and not having been successful in his suit, the disappointment unhinged his mind, and his friends found it necessary to place him under restraint. Upon his release he set out for London, where he supported himself as a private tutor. After a while he became Lord Derby's amanuensis, a post which he did not long retain, chiefly on account of his half-crazy condition; but the Earl seems to have obtained for him some employment as a teacher in the Isle of Man.

The first edition of his Concordance was issued in 1737, and sold at eighteen shillings a copy. It was dedicated to the Consort of George II., Queen Caroline, whose promise that "she would not fail to remember the author," greatly encouraged him with the hope of receiving a substantial present, which would help him to meet the serious cost of publication. She died a few days afterwards, and his expectations were buried in her grave. This was a severe blow to an almost penniless author, and again his reason reeled, and threatened to give way. He now sought relief for his disappointment, and for the loss of profits on his book and in his business, by making love to a widow; and, his ardour not having been reciprocated, once more his mind drifted from its moorings, and he was confined in a private asylum in Bethnal Green in 1738, where he was handcuffed, put in chains and a straight waistcoat.

After this he obtained employment as corrector of the press for works of learning, and several new editions of Latin and Greek Classics are said to have owed their accuracy to his care. This occupation suggested to him the title, which he now permanently assumed, of 'Alexander the Corrector.' He was inwardly persuaded that he had

received a call from heaven to become the 'Public Corrector of the Morals and Manners of the People,' especially with regard to swearing and the desecration of the Sabbath. He appealed to the King in Council to confirm this title, and also about the same time made an application for the honour of knighthood. All in vain; and for the third time, as the result of his having been involved in some brawls which occurred near his lodgings, he was placed by a relative in an asylum at Chelsea.

Two years afterwards he was seized with a third *affaire de cœur*. This time it was the daughter of Sir Thomas Abney, of Newington, to whom he paid his attentions, but again it was a case of 'rejected addresses.'

In the following year, in his capacity of 'Corrector,' he visited Oxford and Cambridge, where he was courteously received by the Chancellors, Fellows, and Heads of Colleges, but the younger spirits, I am afraid, only laughed at his eccentricities, and refused to be corrected.

At Cambridge, it being known that he had a weakness for the distinction of knighthood, he became the victim of a practical joke, at a meeting arranged with much pomp and ceremony for his special benefit. In the matter of fees he was handsomely treated, being only required to kiss the ladies all round who were present. He took the whole matter quite *au sérieux*.

A second edition of his great work was brought out in 1761, and a third in 1769. Meanwhile he continued his peregrinations throughout the country, visiting, amongst other places, the prisons, distributing tracts, copies of the New Testament, and Catechisms, which the prisoners very soon disposed of, and spent the proceeds in strong drink.

There is an amusing story told of him at this period. To a young minister, whom he considered too conceited, he very gravely presented a little book, used by children in Scotland in those days, entitled 'The Mother's Catechism, Dedicated to the Young and Ignorant.'

He passed away in 1770 at his lodgings in Islington. The servant, on entering his room on November 1st, in that year, found him dead on his knees, with his hands folded in prayer.

He was interred in Deadman's Place, a burial ground then belonging to a nonconforming body, which is now covered by the premises of Barclay and Perkins' brewery, in our Parish. Somerset House contains the record of his burial:—

"1770. Buried Mr. cruden, Eslington."

The next three windows are reserved for Dr. Henry Sacheverell, a former Chaplain of St. Saviour's (*vide* p. 141): Dr. Oliver Goldsmith, the wayward genius, who practised medicine on Bankside, but did not make his fortune: and

58. Dr. Johnson and his Chair.

Dr. Samuel Johnson, the renowned lexicographer, who spent several years with the Thrales at the famous brewery hard by, and where his chair may still be seen.

Samuel Johnson, LL.D., Trinity College, Dublin, was born at Lichfield, in 1709. He became acquainted with the great brewer, Henry Thrale, in 1765, and enjoyed his hospitality for fifteen years. Thrale, who was M.P. for the Borough of Southwark, died in 1781. Johnson was one of his executors; and, at the sale of the brewery in that year, on being asked what he considered the value of the property to be, uttered the following reply, which has become so famous: "We are not here to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice." He died in 1784, and was buried in Westminster Abbey.*

Observe a brass, on the wall, in memory of Col. Salmond, and the Cadets of "The Queen's," who fell in the South African War. It was unveiled, Jan. 31, 1904, by Lieut. General Lord Methuen, G.C.B.

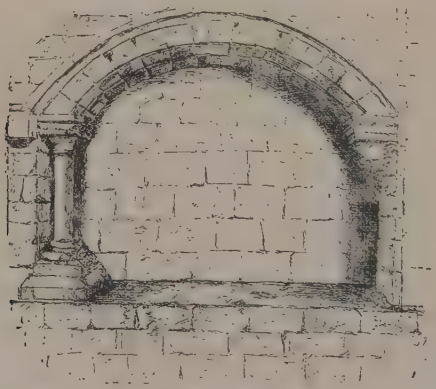
Two Norman relics will be noticed here. One of these is the Canons' doorway, quite plain in its moulding, and forming in this respect a striking contrast with the rich ornamentation of the one that was used by their Chief (p. 192).† The threshold is about three feet below the level of the floor of its Early English successor, and led into the Cloisters by one or two descending steps.

* We may note a link between Johnson and Sacheverell. "When Dr. Sacheverell was at Lichfield," Johnson—then "not quite three years old"—was "observed at the Cathedral, perched upon his father's shoulders, listening and gaping at the much celebrated preacher." The father being asked "how he could possibly think of bringing such an infant to church, and in the midst of so great a crowd," answered, "Because it was impossible to keep him at home; for, young as he was, he believed he had caught the public spirit and zeal for Sacheverell, and would have stayed for ever at the church, satisfied with beholding him." (Boswell.)

† These two doors ought to be opened into the New Vestries, which, it is hoped, will one day be erected on the north side of the Nave, on a site at present occupied by stables. We are sadly hampered and inconvenienced through lack of Vestry accommodation.

59. Canons' Norman Doorway.

The other relic is a recess which was, perhaps, originally occupied by a recumbent figure. It has been suggested that it must have belonged to our Knight Templar (p. 110); but there are two fatal objections to this view. In the first place, he was not of the Norman period, as the carved representation of the armour clearly shows; and secondly, the recess is not of sufficient length to accommodate him.



60. Norman Recess.

IX.

The West End.

The small lancet light* at the end of this Aisle is dedicated to the Glory of God, and in honour of

Saint Augustine

(Bishop of Hippo, 395—430),

in whose name Canons Regular of the Augustinian Order † were established here.—*Circa*, 1106—7 (*vide* p. 11).

* The gift of parishioners in memory of Mr. J. F. Field, Co-Secretary with the Archdeacon of Southwark, and the Rector, in the noble work of rebuilding this Nave and restoring the Church. A few of us consulted together, in the year 1889, to consider this great undertaking, which had been in the air for some time, and we decided to send a respectful intimation to good Bishop Thorold that if the inauguration of the scheme were delayed much longer, we should be forced to take the matter in hand ourselves. This was the very message which the Bishop most desired. He was only waiting for what he used to call the *felicitas temporis* (the auspicious moment), and, when it came, he rose to the occasion with a confidence of success which was inspiring. He at once summoned a meeting of the principal parishioners, started the list of subscriptions with £1,000 from himself, and issued a public appeal. The response was immediate and munificent. Funds rolled in rapidly from all quarters. Lord Llangattock sent £5,000; Barclay, Perkins & Co., £2,000; Sir Fredk. Wigan, and half-a-dozen others, £1,000 each. A collection at a Masonic Service, held in the Church, one Ascension Day, yielded more than £2,000. Altogether we have expended, up to the present, in building operations, fittings and furniture, painted windows and ornaments, something like £100,000, to the great benefit (to take the lowest view of the matter) of trade and the working-man. I have heard the question sometimes asked, "To what purpose is this waste?" The person who originally used these or similar words was not a desirable character. (John xii. 4, 5.)

† He is to be regarded as the Patron rather than the Founder of the Augustinian Canons. Strictly speaking, he founded no Order, but was the first to bring the Clergy and their dependents under 'Rule' for the purpose of the continual Worship of the Church; this 'Rule' was finally adopted and enforced, in 1254, for the direction

Aurelius Augustinus was born at a small inland town of Numidia (Algeria), a province on the north-west of Africa. His father, Patricius, was a pagan, violent in temper, and irregular in habits, but generous as an Esau. He was poor, and made great sacrifices to procure the best possible education for his son. For this purpose he sent him to Carthage—"the ocean's earliest queen," and once the rival of victorious Rome—and here he received what we would call a University training, and where he afterwards became a teacher of rhetoric and logic. From thence he passed to Imperial Rome, where numbers of students were attracted by his brilliant talents; many of whom, however, soon left his class in order to escape the payment of fees! About this time the governing authorities of Milan appealed to Rome to supply them with a Professor of Rhetoric, and Augustine, after a public trial, was appointed to the post.

Up to this time he was practically a heathen, although he tells us: "I was signed with the sign of the cross, and was seasoned with salt even from the womb of my mother."* St. Ambrose was Bishop of Milan at that period, and Augustine was deeply impressed with the style of his preaching, and the kindliness of his manner. "That man of God received me," he writes, "like a father . . . . And when I opened my heart to admit 'how skilfully he spoke,' there also entered with it, but gradually, 'and how truly he

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and control of Cathedral and other bodies, which did not owe obedience to the great Western Organisation, known as the 'Rule' of St. Benedict. The only 'Rule' which has any real claim, I think, to the name of St. Augustine, is that which he drew up for the guidance of a Community of Nuns, presided over by his sister, at Hippo.

I may here add that St. Augustine of Canterbury, who rose two centuries later, although a great Ecclesiastic, and one whom the Church in England will always honour and revere, was a minor light in comparison with his African namesake; and the Augustinian Canons always prided themselves on their origin from the greater and earlier Saint.

* *Confessions*, Bk. I., sec. 17. (Pilkington's Edition.)

spoke.'"* The Church music, which Ambrose had done so much to improve, had also a powerful effect, as we have already seen (p. 177), on his sensitive nature. Still he would not yield. He was troubled with moral and intellectual difficulties. But deeper than all lay entanglements of another sort, from which he could not free himself: and to divert his distracted thoughts, and if possible drown them in oblivion, he threw himself with increased ardour into literary pursuits, the pastimes of the theatre, the games of the circus, and the gaieties of social life. He was not prepared for the great sacrifice which he felt, however, must be made sooner or later. He confesses that the echo of the Christian teaching which, as a child, he had received from the lips of his mother, Monica, had never been entirely silenced in his soul. In her onely Numidian home she never ceased to pray for him. "My mother," he exclaims, "Thy faithful one, wept to Thee on my behalf more than mothers are wont to weep the bodily deaths of their children. Thou despisedst not her tears, when, pouring down, they watered the earth under her eyes in every place where she prayed."† She consulted a certain Bishop in those days, who comforted her by saying, 'Go thy way, for it is not possible that the son of these tears should perish:' "which answer she accepted as though it were a voice from heaven."‡

After a long and painful struggle, which he describes for us himself, the crisis came, and he submitted once and for ever to the conquering Cross. In great agony of soul "I flung myself down," he writes, "how I know not, under a certain fig-tree, giving free course to my tears, and the streams of my eyes gushed out, an acceptable sacrifice to Thee. . . . I sent up these sorrowful cries, 'How long, how long? To-morrow, and to-morrow? Why not now?'

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* *Confess.* V., secs. 23—4.

† *Confess.* III., sec. 19.

‡ *Ib.* sec. 21.

. . . When lo! I heard the voice as of a boy or girl coming from a neighbouring house, chanting, and oft repeating, *Tolle lege : tolle lege* (Take and read; take and read). So I quickly returned to the place where I had put down the volume of the Apostles. I grasped, opened, and in silence read that paragraph on which my eyes first fell—'Not in rioting and drunkenness, not in chambering and wantonness, not in strife and envying; but put ye on the Lord Jesus Christ, and make not provision for the flesh, to fulfil the lusts thereof.'. No further would I read, nor did I need; for instantly, as the sentence ended,—by a light, as it were, of security infused into my heart,—all the gloom of doubt vanished away."* In his thirty-third year, he and his son,† and one of his oldest friends, were baptized on the same day by the good Bishop of Milan.‡

His mother, after a tedious and perilous journey over land and sea, had already reached Milan about two years before, and the sweet influence of her presence must, probably, be regarded as amongst the main factors which led him to decide finally in favour of Christianity.

Soon after his baptism they, with others, set out for their African home.

At Ostia, the ancient port of Rome, Monica sickened, and died in her son's embrace. With touching simplicity he tells the story of their final interview, registering every syllable and accent, so to speak, of her farewell words of rejoicing and hope. The beautiful art of the painter, which has given visible form to that memorable scene, can scarcely

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* *Confess.* VIII., secs. 28—29.

† "Born of me carnally, of my sin."—*Ib.* IX., sec. 14.

‡ Tradition has it that as Augustine came out of the water, he and the Bishop suddenly, and as if by inspiration, composed and sang in alternate verses the *Te Deum;* which, in the old offices of the English Church, is called "The Song of Ambrose and Augustine."

hope to deepen the impression which the son's unaffected narrative leaves on the mind of the reader.*

MONICA'S FAREWELL TO HER SON.

"She and I," he relates, "stood alone, leaning in a certain window, from which the garden of the house we occupied at Ostia could be seen; at which place, removed from the crowd, we were resting ourselves for the voyage, after the fatigues of a long journey. . . . Then said my mother, 'Son, for myself, I have no longer any pleasure in aught in this life. What I want here further, and why I am here, I know not, now that my hopes in this world are satisfied. There was indeed one thing for which I wished to tarry a little in this life, and that was that I might see thee a Catholic Christian before I died. My God has exceeded this abundantly, so that I see thee, despising all earthly felicity, made His servant,—what do I here?'" †

She had for some time cherished the wish to be laid by the side of her deceased husband ‡ in her native land; but as this could not be, she resignedly said, "Lay this body anywhere. This only I ask, that you will remember me at the Lord's altar, wherever you be . . . . Nothing is far to God; nor need I fear lest He should be ignorant at the end of the world of the place whence He is to raise me up." ||

* Yet no one acquainted with the whole story can fail to be moved by that picture, full of refinement and truthful feeling, by Ary Scheffer, of that mother and son, hand in hand, gazing into depths beyond depths of spiritual reverie.

The original may be studied in the Tate Gallery, London.

† *Confess.* IX., secs. 23, 26.

‡ In whose conversion from paganism she was instrumental. The son tells us that she always remained silent during his father's outbursts of passion, and never rebuked him in his cups, but patiently waited for his return to sanity and sobriety before reasoning with him. "She busied herself to gain him to Thee, preaching Thee unto him by her behaviour."—*Ib.*, secs. 19, 28.

|| *Ib.* secs. 27, 28.

Having closed her eyes with his own hands, and left her sleeping within sound of the sea on a foreign shore, he set sail for home. After a while he took up his abode at Hippo,* where he was ordained in 392, at the age of thirty-nine; and three years later he was consecrated sole Bishop of that See.

His real life-work now commenced. He passed the remainder of his days (a period equal to almost half his years) in preaching and teaching, and writing, and ministering to the sick and needy.

His most popular book is, perhaps, his *Confessions;* a work which, like Bunyan's *Grace Abounding*, is one of the most remarkable autobiographies in existence, giving us not only an account of the varied incidents of his career down to the death of Monica, but also admitting us to the deepest recesses and secrets of his mind and soul. His most famous production, however, is that which is represented at the foot of this window,—*De Civitate Dei* (Concerning the City of God). He probably visited Rome more than once during his long episcopate; and we can imagine him in the days of her downfall, which he sincerely deplored, standing in the Forum, and there surrounded by the ruins of the City of men—the terrible work of the triumphant Goths under Alaric in 410—announcing that in its place, and from its ashes, had arisen the City of God, the Church on Earth, which, endowed with the gift of perpetual youth, was destined to survive all shocks, and last for ever.

To her alone belonged the designation, *Urbs Æterna*, the title which the Imperial City had hitherto so proudly borne.

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* An ancient maritime town on the coast of Africa, opposite the island of Sardinia. It stood upon a spur of Mount Atlas, and above it rose the lofty mass of Mount Papua. It received the title of *Regius*, as having been at one time the residence of Numidian kings. This was the scene of his thirty-five years' Episcopate. The modern town of Bona occupies its site.

This great work (*De Civ. Dei*), consisting of twenty-two lengthy books, has been styled "the Encyclopædia of the Fifth Century." He had passed the normal "three score years and ten" when it was published.

One further item, known as

THE VISION OF ST. AUGUSTINE,

I must add, as being not only interesting in itself, but also as having been chosen as a theme for pictorial treatment by the greatest artists,—Raphael and Rubens, Vandyck and Murillo, and many others.

St. Augustine was a profound theologian, but he did not pretend to be able to solve all the problems of the faith. He relates a dream, or vision, in which he represents himself, at the time when he was deeply engaged in composing his treatise on the *Holy Trinity*, as wandering on the sea-shore, lost in meditation. He was roused from his reverie by seeing a child, who, having dug a hole in the sand, appeared to be carrying water from the sea in order to fill it. The child informed St. Augustine that he intended to empty the whole ocean into the tiny cavity he had made. "Impossible!" exclaimed the Saint. "Not more impossible," replied the child, "than for thee, O Augustine, to explain the mystery which thou art now meditating." The child of the "Vision" is, by interpretation, of course, the Holy Child.

THE SAINT'S DEATH.

St. Augustine lay dying, in the city of his adoption and fame, at the moment when the din of devastating hordes of barbarians, battering at its walls, may have reached his ears, in the room where his friends were assembled, and the Seven Penitential Psalms were being sung. On August 28th, A.D. 430, in the 76th year of his age, he finished his course, and passed to

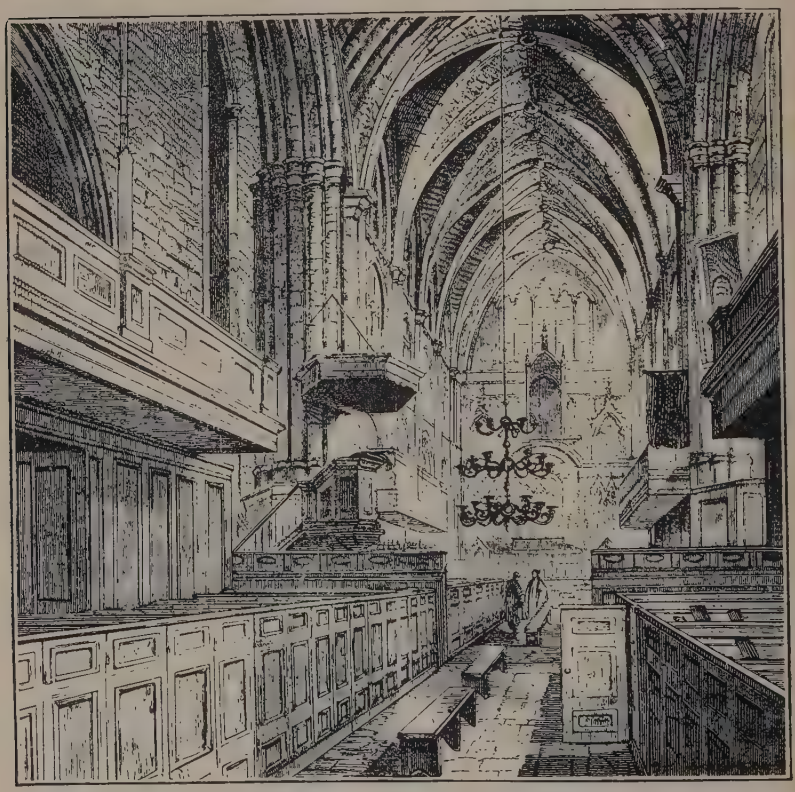
THE CITY OF GOD.*

* The window, containing the figure of St. Augustine, with mitre, cope, and crozier, was unveiled by the Bishop of Rochester in 1903

We will now move into the main

Aisle of the Nave.

The accompanying illustration represents the Church as it appeared in 1703 (2. Annæ), and for more than a century



61. THE CHURCH IN 1703, LOOKING EAST.

afterwards, showing the Choir and Transepts pewed and galleried, and the 'classical' wooden Altar screen in the distance (*vide* Chapter XII.); also the pulpit in which Sacheverell preached during his chaplaincy (1705–9). This

was an unhappy arrangement, of course, but infinitely superior to that which was adopted, when

The Debased Nave

came into existence.

At a Vestry Meeting in 1831 it was resolved:—"That the whole of the roof, from the western door to the west end of the tower, called the Nave, consisting of ceiling, roof, walls, and pillars, as far as dangerous, be sold, and cleared away; the remainder of the walls, pillars, and family vaults to be left open to the weather." Over the western door of this old Nave, so barbarously treated, was inscribed, in letters of gold on a ground of black, the text beginning, "How dreadful is this place!" The words were prophetic, and too faithful a description of the monstrous structure which was erected here in 1839. And we may, perhaps, conveniently pause here for a moment, and recall its appearance. Imagine yourself standing on a floor ten feet above the present level, all down here being a damp and gloomy vault. Looking towards the east, you would see that the nearest of the four great central arches was closed with masonry and glass, thus shutting the Nave completely off from the rest of the fabric. The Holy Table, placed against the walled-up portion of the arch, was concealed from view by a "three-decker."* To the right and left rose two yawning galleries. Turning round and looking up, there, in the west, stood the organ-loft with a fine-toned, old-fashioned instrument;† and higher still, on either side of it, two other galleries, ascending almost to the ceiling, where the school children, like 'cherubs aloft,' were 'skied' on Sundays, and did so

* From the lofty upper tier of which my first sermon in this place, to about forty adults, was preached,—but preached in a surplice—a novelty which had not been witnessed in St. Saviour's for three hundred years. Some complaints were made, but Bishop Thorold approved the course I had taken, and the little flutter soon subsided.

† By Harris. When taken down no purchaser could be found for it, and it had to be sold as so much old wood and metal!

much penance that it was considered by them afterwards as sufficient for the rest of their lives.

The 'style' of architecture was altogether mean and anæmic. That which looked like carved-oak panelling consisted of *papier-maché;* the walls were thin, the columns slender as the masts of a ship, and as tall; the pews boxed in, stiff and high; but the sitting accommodation, strange as it may sound, was greater than in the whole church as it now stands in its impressive grace and beauty. The galleries, north and south, were reached from the Transepts by an exhausting climb. But let us bring the celebrated Pugin on the scene—the 'avant-courier,' as one has called him, of the architectural revival of the last seventy years—and listen to his vigorous onslaught. In an article in the *Dublin Review*, at the period when the old Nave was ruthlessly demolished* to make way for the flimsy substitute which we are describing, we find the following characteristic remarks from his trenchant pen:—"While thus noticing gallery staircases in churches, it may not be amiss to draw public attention to the atrocities that have lately been perpetrated in the venerable church of St. Saviour's, Southwark. But a few years since it was one of the most perfect second-class cruciform churches in England, and an edifice full of the most interesting associations connected with the Metropolis. The roof of its massive and solemn Nave was first stripped off; in this state it was left a considerable time, exposed to all the injuries of wet weather; at length it was condemned to be pulled down, and in place of one of the finest specimens of ecclesiastical architecture left in London—with massive walls and pillars, deeply moulded arches, a most interesting south porch, and a splendid western doorway—we have as vile a preaching-place as ever disgraced the nineteenth century. It is bad enough to see such an erection spring up at all, but when a venerable

* Its pillars were so strong that it was decided to blow them up with gunpowder!

building is demolished to make way for it, the case is quite intolerable. Will it be believed, that under the centre tower in the Transept of this once most beauteous church, *staircases on stilts* have been set up, exactly resembling those by which the company ascend to a booth on a race-course? We entreat every admirer of ancient architecture, everyone who cherishes the least love for the ancient glory of his country's Church, to visit this desecrated and mutilated fabric, and weep over its wretched condition, and then join in loud and lasting execrations against all concerned in this sacrilegious and barbarous destruction—ecclesiastical, parochial, or civil authorities, architect, builder, and everyone in the least implicated in this business. Nothing but the preaching-house system could have brought such utter desolation on a stately church; in fact, the abomination is so great that it must be seen to be credited." The truth of this energetic onslaught will be endorsed by all who have ever glanced at the unlovely edifice.*

But it will, I think, be universally acknowledged that, instead of an object of ugliness and repulsion, we have now "a thing of beauty," which we hope and believe will be "a joy for ever" in every sense, including the highest of all. And it will be said, from age to age, of this part of our work, as of the whole, both old and new:—

> "They dreamt not of a perishable home
> Who thus could build."—*Wordsworth.*

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* We tried, however, to make the best of things, as we found them, in 1879. As the church was closed from Sunday to Sunday, the opportunity was taken of introducing a few carpenters to remove two of the 'decks,' and place the third on the north side as an ordinary pulpit. Rough choir-stalls were improvised; and, on one Christmas morning, we marched from the Ladye-Chapel with some forty men and boys, cassocked and surpliced, up into this place, without any intimation having been given of the intended advance. The strange thing was this,—not a single protest was raised! About that period our congregations were larger than at present, as may be seen by comparing the religious census made by the *British Weekly*, October 24th, 1886, with that of the *Daily News*, on February 1st, 1903:—Total morning and evening, in 1886, 1,078; in 1903, 856. The people are not yet accustomed to the elaborate musical services which the new order of things has introduced.

62. New Nave, looking East.

(For another striking view of the interior, looking east, see page 18.)

Let us now examine the

West Window.

63. Looking West. Choir Stalls. Canons' Canopied Stalls. West Windo

This is a memorial window,* of the school of Burne-Jones, and is intended to represent Christ as the "Creator Mundi," as its counterpart in the east is designed to set forth Christ as the "Salvator Mundi."

A master of expression speaks of "traditions annealed in the purple burning of the painted window"; but, considering the subject assigned to the artist—the Creation—we cannot be surprised to find the "emerald" prevailing here rather than the "purple." With this subject has been incorporated the idea of Praise. The text under the figure of the Creator gives the key-note of the theme: "In the beginning God created the heaven and the earth." The text at the base of the centre light gives the response of created things to their Maker: "Oh, all ye works of the Lord, bless ye the Lord, praise Him, and magnify Him for ever." These two ideas dominate the whole composition.

In the upper part of the central light, Christ is seated, enthroned as "Creator Mundi." In His hand is the Universe, and above and around Him are adoring Seraphim, and on either side are the words, "Let the Heavens rejoice and the Earth be glad." In the heads of the two side lights are Cherubim with scrolls bearing the words, "Holy, Holy, Holy, Lord God of Hosts."

In the centre part of the three lights are represented the six Days of Creation, each day enclosed in a circle. Under

* The gorgeous gift of the late Mr. H. T. Withers. It burns and glows like a bonfire when the summer sun approaches the west. The artist, Mr. Henry Holiday, made a singular mistake in the lowest panel of the central light. Pleading precedents, he represented the Three Children in the furnace as nude, in direct contradiction of the narrative in the Book of Daniel (iii. 21, 27), which specially emphasises the fact that they "were cast into the midst of the burning fiery furnace, bound in their coats, their hosen, and their hats," and that, when they emerged from the flames, the smell of fire had not passed on them, "neither were their coats changed." It is noteworthy, too, that the original word for "coat" (v. 27) conveys the idea of a light inflammable material, and seems to have been chosen by the prophet in order to enhance the wonder of the miracle. The panel had to be removed, and the correction made.

each circle is a panel illustrating one or more verses of the hymn, "Benedicite, Omnia Opera," bearing upon the subject of that day's creation. At the base of the centre light appear the Three Holy Children in the furnace—Ananias, Azarias, and Misael—to whom is attributed the beautiful Song, and in the side lights are saints noted for their hymns of praise—David and Deborah, Miriam and Moses (the historian of the Creation).

The first Day exhibits the Spirit of God moving upon the face of the waters, with the division of Light and Darkness, and in the panel below are allegorical figures representing Day and Night—Day throwing off rosy garments, as the sun disperses the clouds of Dawn—Night, shrouded in a dark mantle, holding a sleeping child in her arms. Text: "O, ye Nights and Days, bless ye the Lord." The second Day shows the firmament dividing the waters above from the waters below, and in the accompanying panel this firmament, the atmosphere, is represented by the four Winds flying towards the four corners of the Heavens. Text: "O, ye Winds of God, bless ye the Lord." The third Day presents the division of Land and Water, and the springing up of the trees and grass; and in the panel associated with it are allegorised the "Green things of the Earth,"—a maiden in green, garlanded with leaves and flowers, gathering fruit from a tree above her, while grass and corn grow up around her, and Showers and Dew, clothed in clouds, are pouring water upon the plants. Text: "O, ye Green Things of the Earth; O, ye Wells; O, ye Showers and Dew, bless ye the Lord." The fourth Day shows the creation of the heavenly bodies, and in the panels are symbolised the Sun and Moon. Text: "O, ye Sun and Moon, bless ye the Lord." The fifth Day gives the waters bringing forth life, and below in the panel are the waves of the sea animated with living beings whose hands and faces are lifted upwards, as if in the act of praise. Text: "O, ye Seas and Floods, bless ye the Lord."

The sixth Day presents Adam and Eve with a lion and an ox. Eve has her hand on the neck of the lion, as if to express the power of spirit over brute force; while Adam lays his upon the ox, to suggest the control which man exercises over natural powers in subduing them to his use. Below is a group of a father and mother, with sons and daughters, looking up towards the Creator. Text: "O, ye Children of Men, bless ye the Lord; praise Him and magnify Him for ever."

The window thus embodies a great Hymn of Praise, in which are united the Heavens and the Earth, and all that in them is.

The details exhibit much originality of thought and treatment, and will amply repay the closest study. Ten minutes in the triforium passage, which runs in front of it, would not be time misspent. Opinions will differ widely as to the artistic merits and effectiveness of this window. The subject, on account of its vastness, was an extremely difficult one to treat in the narrow spaces of three lancet lights.*

In the lower portion of this wall, it will be noticed that some of the old work is preserved *in situ*. The semi-columns, 'responds,' with shafts, to the height of about four feet from the floor, are of the same date, I think, as the Norman recess and doorway on the right, already described.

Whether there was here a great western entrance to the Norman church, no one can tell. Dollman† conjectures that such a feature may have existed in the Early English period, with an appropriate window over it of several lancet lights. It is known, however, that a noble perpendicular entrance, deeply recessed and richly moulded, once gave access to the Nave at this point, a considerable portion of

* Burne-Jones had already treated this theme in a Rose Window in Waltham Abbey, representing (if my memory serves) Chaos and the Six Days of Creation in seven small circles.

† *Priory of St. Mary Overie*, p. 31.

one of the jambs of which I myself saw, when the late ugly structure was demolished in 1890. This beautiful doorway was introduced, most likely, during the construction of the low-pitched ceiling which succeeded the stone roof that had fallen down in 1469. Above it rose a spacious window, characteristic of the period, of six lights. Warehouses, and other business premises, have encroached to such an extent upon the space outside, as to preclude the possibility of a dignified porch and doorway here in these latter days. The desire for such an entrance was entertained, and reluctantly abandoned. It was a case of *res angusta domi*, in an architectural sense.

X.

We now pass into the

Baptistery.

The Font* is of *Verde di Prato* marble, the 'risers' of the steps being of Portland stone. It is octagonal in plan. The bowl is supported by eight small columns of green marble, and has a cross inlaid on its eastern side. It is hoped that it may be surmounted by a carved oak cover, which would add much to its dignity.

The Font ordinarily stands, as here, in accordance with the custom of primitive times, near the main entrance of the Church, to indicate that Baptism is the door of admission into the Church mystical.

The bowl should be of *one* block of stone†, to signify that Christians have not only "One Lord, one Faith," but also "One Baptism,"—'one, inasmuch as it hath everywhere the same substance, and offereth unto all the same grace but one also for that it ought not to be received by anyone above once.'‡

The usual form of the Font is octagonal, with a mystical reference to the eighth day, as the day of the Lord's Resurrection. This was the form of the Font in which the great Augustine was baptized by Bishop Ambrose (p. 239).

* The gift of Mrs. Barrow, in memory of her husband. Designed by G. F. Bodley, R.A.

† *Presbyter habeat fontem lapideum, integrum, honestum, ad baptizandum.* (Salisbury Rubric.)

‡ Hooker: *Eccl. Polit.* V. lxii. 4.

This latter speaks of it as *octagonus fons*, regarding it as symbolic of Regeneration: for as the Old Creation was complete in seven days, so the number next following came to signify the New Creation, inaugurated by the light of Christ's rising on the first Easter Day.*

From very early times the Font was considered worthy of the most costly material and enrichment. The bowl of that, which is said to have been presented by Constantine the Great to the church of the Lateran, is stated to have been of porphyry, overlaid within and without with silver. In the middle of the Font there were two pillars of porphyry, carrying a golden dish, in which the Paschal lamp burned, fed with balsam, and having an asbestos wick. A lamb of pure gold was on the brim of the basin, and seven stags poured out water, in allusion to the words, "As the hart panteth after the water brooks." On either side of the lamb were silver statues of Christ and the Baptist. Sometimes also a dove of gold or silver was suspended over the Font, in reference to the circumstances of the baptism of Jesus, when "the heavens were opened unto Him, and He saw the Spirit of God descending like a dove, and lighting upon Him", as He came up out of the waters of the Jordan.† Rivers, indeed, supplied the place of Fonts on many occasions, when large numbers of converts sought Baptism. We have an illustration of this fact in the window‡ on the

* Leader Scott makes a singular slip when he states in his *Cathedral Builders, The Story of a Great Masonic Guild*, p. 115, that the octagonal form was "highly symbolical of the Trinity, being formed by a conjunction of three triangles." His readers—and he deserves to have many—will torture their brains over this geometrical puzzle, to find in the end that 'someone has blundered.' This book should be in the hands of modern Freemasons.

† The place where the feet of the Saviour and of the Baptist stood on that occasion is said to have been afterwards lined with marble, and resorted to by crowds on the eve of the Epiphany.

‡ The gift of parishioners, in memory of Mr. John Norwood, sometime Rector's Warden.

south side of this Baptistery, in honour of

St. Paulinus.

In the central panel the Saint is represented, in one of the acts of his life, as baptizing hosts of Saxon warriors in the river Swale* in Yorkshire. In the lowest division he is figured in Episcopal robes. The head of the window contains the arms of the See of Rochester.†

Wordsworth gives us the portrait of the Saint in the following lines:—

> "Who comes with functions Apostolical?
> Mark him, of shoulders curved, and stature tall,
> Black hair, and vivid eye, and meagre cheek,
> His prominent feature like an eagle's beak—
> A Man whose stature does at once appal,
> And strike with reverence."‡

Paulinus, a native of Italy, came over to this country, with others, at the bidding of Gregory (p. 177), in 601, to assist Augustine, 'Archbishop of Britain' (Bede), in his mission.

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* *Comme les églises n'étaient point assez vastes pour contenir tous les catéchumènes, saint Paulin les baptisa dans la Swale, près de Catarrick.*—(Les Petits Bollandistes.)

† Rochester Cathedral is dedicated to St. Andrew. The saltires in the coat represent the form of the cross on which that Apostle is said to have been crucified, and the shell indicates his fisherman's calling.

‡ This is almost a verbal translation of Bede's description of the personal appearance of Paulinus, which he received from a certain Abbot, who had heard it from a very old person who had been baptized by the Saint, with a great multitude of people in the river Trent, in the presence of King Edwin.

Here are his words:—

"*Vir longæ staturæ, paululum incurvus, nigro capillo, facie macilenta, naso adunco pertenui, venerabilis simul et terribilis aspectu.*"—*Eccl. Hist.* II., Sec. 136 (Stevenson's edition).

Mr. Kempe does not appear to have had this description in mind when he painted these two figures of Paulinus; and if he had, he ignored it. It seems a pity that the opportunity—a rare one—of giving individuality to the appearance of a Bishop of thirteen hundred years ago should not have been seized. We miss the spare tall form, the thin ascetic features, and the eagle's beak—the Roman nose, indicating his nationality.

He was the founder of Christianity in Northumbria, of which he was made Bishop in 625. In that vast district, extending from the Mersey to the Clyde, and from the Humber to the Firth of Forth, many traces of his work are to be found. This was the kingdom over which Edwin reigned. This ruler was anxious to form an alliance with the King of Kent, and sought the hand of Ethelburga in marriage. Her father, Ethelbert (p. 179), the convert of Augustine, had passed away, and the son, who succeeded to the throne, refused his consent to the union unless Edwin agreed to embrace Christianity. Edwin sent a reply promising to take the matter into his favourable consideration. Thereupon Ethelburga was conducted into Northumbria by Paulinus, and became Edwin's Consort. Edwin showed no eagerness, for some time, to adopt the faith of his Queen. Events, however, contributed to the end desired. Ethelburga, to his great joy, gave birth to a daughter, and he yielded so far as to consent to the infant's baptism. He also promised that if successful in a war, which he was about to undertake, he would become a Christian. Victory waited upon his arms, and on his return he summoned his chiefs to a Conference to meet Paulinus, and hear the message he might have for them. The Bishop told these worshippers of Thor and Woden the simple story of the Cross, and both monarch and men—warriors and priests—were deeply impressed. The Gospel seemed to them to shed that light on the future, for which hitherto they had yearned in vain. It was at this Council that one of the Sages gave the picturesque illustration of

THE BIRD AND LIGHTED HALL.

He rose and said: "The present life of man upon earth, O King, seems to me, in comparison of that time which is unknown to us, like to the swift passage of a sparrow through the room wherein you sit at supper in winter with your commanders and ministers, a good fire having been lit in the

midst, and the room made warm thereby, whilst storms of rain and snow rage abroad,—the sparrow, I say, flying in at one door, and immediately out at another. Whilst he is within, he is safe from the wintry storm; but after a short space of fair weather, soon passed over, he at once vanishes out of sight into the darkness from which he had emerged. So this life of man appears for a short space; but of what went before, or what is to follow, we are entirely ignorant. If, therefore, this new teaching contains something more certain, it seems justly deserved to be followed."*

Thereupon Paulinus rose and delivered his message; the King and his nobles embraced the faith; and the high-priest of the heathen temple proceeded without delay to demolish its idols and shrines, with his own hand.

Edwin and many of his nobles, including Hilda, afterwards Abbess of Whitby, were baptized on the following Easter Day (627) by Paulinus.

In 633 his royal patron was slain in battle, and the life of Ethelburga being in danger, and flight necessary, Paulinus conducted her in safety to her southern home in Kent. Soon after this he was appointed to the See of Rochester, where he remained until his death, and in whose Cathedral he was laid to rest in 644.† Alban Butler‡ erroneously styles him the first Archbishop of York, and in this mistake he has been followed by others.‖

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* Bede: *Eccl. Hist.* II. Sec. 130.

† He was canonized in 1087. In Kent, the scene of his earliest and latest missionary labours, two churches—Crayford and Paul's Cray—still preserve his memory in their dedication.

‡ *Lives of the Fathers, etc.*

‖ By Mrs. Jameson, *Legends of the Monastic Orders*, 2nd Series: Baring-Gould, *Lives of the Saints*: Arnold-Foster, *Church Decorations: Rochester Diocesan Directory: Crockford, etc.* But not by—*The Catholic Year Book* (Oct. 10th): nor by Les Petits Bollandistes, who simply say, "*Notre Saint fut dix-neuf ans évêque, tant à York qu'à Rochester*": nor by Ornsby, *Diocese of York*.

The *pallium** was certainly despatched to him by the pontiff of the day, with a letter addressed to the king. But before the messenger arrived, Edwin had died, and Paulinus had fled; and it was not until more than a hundred years later that York was raised to the rank of an Archiepiscopal See. The first Archbishop was Egbert, who, acting on the advice of Bede, applied for the *pallium*, and received it in 735, three years after he had been made Bishop of York.†

It is not unlikely that Paulinus was

A FREEMASON.

When he came to England he brought with him a band of skilled architects and builders—members of that great Masonic Guild, whose head quarters in those days were in Lombardy, by the lake of Como, but whose Lodges were to be found in many lands. They were styled Freemasons, because the Church, in whose service they were labouring, was powerful enough to secure them *freedom* from taxes, the observance of local laws and customs, municipal regulations, royal edicts, and other obligations imposed upon the people of the various countries to which they were invited to erect great churches and cathedrals. They were *free* to make their own plans, and carry out their work in their own way, to lay down their own conditions, and fix their own price. There were no contractors to compete with them, nor had they ever heard of the 'lowest tender.' They transacted their own affairs in their own Lodges, with Masters and Grandmasters to instruct and lead them. They had their

* It is still woven from the white fleeces of the lambs which Roman ladies annually present to the Church which is believed to stand on the spot where St. Agnes suffered martyrdom in 304, at the age of twelve. The *pallium* is represented in the arms of the See of Canterbury, and may be noticed in two of our windows,—over the figure of Laud in the Ladye Chapel, and underneath that of Langton in the North Transept.

† *Vide* Ornsby: *Diocese of York*, pp. 87, 415.

secret signs and tokens by which they could recognize each other everywhere. They had their own painters and sculptors, carvers in wood and stone, and workers in metal. From 1100 to 1500—the great church building age—they were in unrivalled occupation of the whole field of ecclesiastical architecture.

On no other supposition can we account for the fact that the Rounded Arch appeared simultaneously in Italy, Germany, France, and in England (as at St. Saviour's, for example) in or about the year 1100; and simultaneously

64. Wall Arcading of the Early English Church. (*circa* 1207.)

also the First Pointed (Early English) Arch in 1200, as in our Choir and Ladye Chapel, and this weather-beaten, time-worn, old fragment before us (preserved *in situ*): and the Decorated Style (Second Pointed) in 1300, as in our Transepts. All over Europe, in fact, and even in parts of the East, these noble buildings rose *contemporaneously* in the

styles peculiar to each period, bearing the same stamp and imprint of the same mind, and hand, and craft, working characteristically through the centuries. It is noteworthy, too, that these glorious, enduring, sculpturesque edifices sprang up in the Dark Ages! In that long darkness there was one lamp alight, making one bright spot, and it was held in the hands of the Masonic Guild.

We see their mark in every part of St. Saviour's. This Great Brotherhood of Church Builders consisted exclusively of Christian men. We might almost describe them as a Religious Order. They put their souls into their work, and made the stones instinct with their faith. They did not build simply for gain or fame, but for the glory of God, and in love of their beautiful art. Some of them refused to build for Pagan masters, and suffered martyrdom in consequence.*

* As we stand here between these old architectural relics at the end of this south aisle, and of the corresponding place in the aisle opposite, we must be struck by the immense contrast between the Norman Style and its successor. The Pointed Arch is not a development from the Rounded; and Gothic Architecture has as little relation to the Norman as the graceful and nimble stag has to the clumsy and ponderous elephant. The Pointed Arch is the special architectural mark of the thirteenth century, although it was not unknown in Asia and elsewhere long before. I have myself encountered, in Syria and Palestine, an arch here and there, covering a period of more than a thousand years, the acute apex of which, the slender shafts, and characteristic mouldings of the capitals and other parts, startled me by their resemblance to the Early English work in St. Saviour's. The Pointed Arch was known to the Saracens hundreds of years before the Crusades; it was to be seen in the Pyramids, and in the ruins of Babylon of the age of Solomon; but nothing was ever done to develop its marvellous capabilities, until it came under the magic touch of the great Master Builders of the West. Then arose, as if to the waving of a wizard's wand, cathedrals and great churches, far and wide, which, in the opinion of our Gwilt, possessed more lightness, and boldness, and constructive skill in one of them than "in all the works of the ancients put together." The sense of weight and pressure downwards towards the earth, which the Norman always suggests, becomes almost annihilated in the New Style. Like a tree, with living stem and branches, ever rising towards the skies, without apparent weight, the Gothic leaves upon the imagination only the sense of forces lifting the whole fabric without effort into the air—fit emblem of the lofty aspirations of faith and worship. The Norman, or Roman, in its solid massiveness, is the prose; the Gothic in its lightness, soaring grace, and spiritual beauty, is the poetry of Architecture.

To return to Paulinus. He was, probably, as I have said, a member of the famous Masonic Guild. Monks, Abbots, and Bishops were enrolled in its ranks as competent architects. Montalembert styles him *Magister*,* the title given to fully-instructed members of the Order. Bede relates that he built "in the city of Lincoln a stone church of beautiful workmanship."† And again he tells us that King Edwin, under his direction, built a "large and noble church of stone in York,"‡ in which, according to Alcuin, there were "two Altars covered with plates of gold and silver; the tapestries were of the richest; and the walls of the Sanctuary were adorned with foreign paintings."‖

Paulinus has been chosen as the subject of this window, not only because the incident, represented in the middle panel, is appropriate in a Baptistery, but also in order to indicate the connection of this Church with the Diocese of Rochester, to which it was transferred in 1877, after having been in that of Winchester for more than a thousand years.

To set forth this latter fact,

ST. SWITHUN

has been adopted as the main figure for the small window§ on the right. He was Bishop of Winchester from 852 to 861,** and is portrayed here in mitre and cope, in the act of

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* *I Monaci dell' Occidente*, p. 152. (Italian Version.)

† *Eccl. Hist.* II., Sec. 136.

‡ *Ibid.* Sec. 132.

‖ All honour to the ancient 'operative' Freemasons, whose mighty works seem to be as immortal as the faith which inspired them. Some of their 'speculative' successors—as in France—have suppressed the name of God in their Lodges. Our English Freemasons, unlike their effervescent brethren across the Channel, are of a race too solid to part with their sturdy ancient belief in the 'Great Architect of the Universe,' and they show their faith not only by their charity to the widow and orphan, but also by their love of good church building, to which they are ever ready to lend their support and influence. (*Vide* p. 237.*)

§ The gift of the late Mr. J. F. Field, in memory of his father.

** Other dates given are 862—3—4.

blessing his Cathedral. It is also most fitting that an honoured place should be found for him in our midst, inasmuch as it was he who first constituted St. Mary Overy a Collegiate Church, by converting a House of Sisters, which was the original establishment, into a College of Priests. The present Collegiate Body, therefore, although of recent reconstruction, may well lay claim to a high ancestry.

St. Swithun. His name is ordinarily misspelt. According to Prof. Skeat* the correct Anglo-Saxon orthography is Swith-hun, from *swith* (strong), and *hun* (savage), one *h* being dropped, like the one *t* in *eightth*, in order to remove the awkward appearance of the word.

The name scarcely represents the man. He may have been 'strong,' but not 'savage,' for he was mildness and kindness itself. Amongst the many wondrous tales told of him by the *Saxon Chronicles*, there is one mentioned in all good faith by *William of Malmesbury*, which is too suggestive to be forgotten. Bishops of old time were noted for being great builders of bridges—real *pontifs* in fact. Swithun was one of these. He constructed a bridge at the east end of Winchester, said to have been the first of "lime and stone" erected in England since the days of the Roman occupation. It was whilst this was in progress, that one day, a poor woman, on the way to the market with her basket of eggs, had the misfortune to have them all broken through the playfulness or carelessness of one of his workmen. The good Bishop, coming upon the scene, dried her tears by restoring every one of her eggs whole and sound! The story is probably true in the sense that he bestowed upon her, most likely, the full value of her eggs.

Through life he was remarkable for his humility. He disliked all ostentation and praise of man.† He was accus-

* *Notes and Queries*, VI., 46 (1894).

†*Solitariæ sanctitatis amator, nulla pompa bona sua prostituebat*,—such was the opinion of more than one early writer with respect to his retiring disposition and modesty.

tomed to travel on foot to the most distant part of his diocese (to Southwark very often) in the discharge of his Episcopal duties, and generally by night, so as to escape observation. This humble spirit he carried with him into the grave. At his own express desire he was buried without pomp, on the north side of his Minster, not inside but outside. The north side of churchyards has always been, and is still, unpopular as a burying-place. It is the cold, gloomy, sunless region. Moreover, the North was regarded as the abode, not only of benighted heathen people, but also of evil spirits. That side, therefore, was only used by the humblest classes for pecuniary reasons. But it was there Swithun desired to lay his bones,—amongst the poorest, as one in no way superior to the least of them all.

Soon after his death he was canonized; and the monks, feeling that it was unseemly that the body of one, upon whom so great an honour had been conferred, should any longer be permitted to remain in the open, resolved to remove it into the choir. So violent, however, and unceasing was the storm of rain—so runs the well-known story—which fell on that day, and on each of the forty days succeeding, that they were forced to abandon their design; and, instead, they erected a chapel over his grave. Beneath that consecrated shelter his remains were allowed to repose for more than a hundred years, after which his 'translation' was successfully effected without elemental interference. It was Bishop Ethelwold,* one of his successors, who carried out this duty, placing the body of the Saint in a "coffer of plate, silver and gilt, and garnished with precious

* Was it in recollection of this Bishop's thoughtfulness for the bones of St. Swithun, the founder of our Collegiate Church, that another great friend and potential re-founder of it, the late Dr. Thorold, soon after his translation from Rochester to Winchester, elected to bestow the statue of Ethelwold as his contribution towards the completion of the great Altar Screen of his new Cathedral? If so, the act was like him: and if not, it was a happy coincidence.

stones," and erected in his honour a magnificent Shrine, which soon became the centre of attraction to many bands of Pilgrims. At the Dissolution, the agent sent down to 'visit' (that is, to plunder,) the church, rifled the Shrine of all its valuables, and added to his report that it was his intention on the following day "to sweep away all the rotten bones that be called relics." The remains of St. Swithun were scattered to the winds in that year (1538).

It was during St. Swithun's prelacy that tithes were instituted (854). The Charter was subscribed by King Ethelwulf himself, in the Cathedral Church at Winchester, "before the high altar, after which it was placed by the King on the altar."—*(William of Malmesbury.)*

This account would be incomplete without adding the familiar lines:—

> "St. Swithun's Day, gif ye do rain,
> For forty days it will remain;
> St. Swithun's Day, an ye be fair,
> For forty days 'twill rain nae mair."

The poet Gay, in his *Trivia*, alludes to the same popular belief—

> "How if, on Swithun's Feast, the welkin lowers,
> And every pent-house streams with hasty showers,
> Twice twenty days shall clouds their fleeces drain,
> And wash the pavements with incessant rain."

Folk of old time used to say that, when it rained on July 15th, it was St. Swithun christening his apples.

We have now arrived at the principal entrance—

The South-West Porch.

"When once thy foot enters the church be bare;
God is more there than thou; for thou art there
Only by His permission."

* * * * * * *

"Kneeling ne'er spoiled silk stocking; quit thy state,
All equal are within the church's gate."

* * * * * * *

"Let vain or busy thoughts have there no part:
Christ purged His temple; so must thou thy heart."—

George Herbert.

The Porch occupied a very important place in some of the customs of the Church in olden days. An interesting and picturesque ceremony used to be carried out here at Easter time. On Easter Eve the Perpetual Light and all other lights in the church were extinguished. The Holy Light was then kindled in the Porch by means of a burning-glass, if the sun happened to be sufficiently bright; and if not, by a new flint and steel. From the light thus obtained the Paschal Candle, the Perpetual Lamp, and other lamps and candles in the church, as they were needed, were kindled. People allowed their fires to die out at home, and repaired hither for the sacred flame to re-light them. The first portion of the Churching of Women was taken here; and also the first part of the Baptismal Service, before proceeding to the Font. And indeed it is not unlikely that the Porch originated in a merciful desire to provide a shelter for infants and delicate women. Here also the poor waited for alms, and penitents for reconciliation. It was the place where only the greatest were interred—kings, knights, warriors and nobles.

Lady Cobham, more than five hundred years ago, towards the close of the reign of Edward III., gave directions in her will that her body should be buried in front of our Porch, "where the image of the Blessed

Virgin sitteth on high over that door"; and that a marble slab, bearing a metal cross, should be laid upon her grave, with the following inscription:—

"*Vous qui peŕ ici passictz, pur l'alme Johane de Cobham prietz.*"*

In the Porch legacies and dowries were paid in the presence of witnesses. The Marriage Ceremony commenced at this point, and was concluded at the High Altar.

It was at our Porch that the Earl of Kent, in 1406, received the hand of the daughter of the Duke of Milan, as already described.†

It was here also, soon after he had passed by our church and over London Bridge, following, as chief mourner, the dead body of that heroic Prince, who may be said to have been "rocked in a buckler and fed from a blade," our Henry V., by whose side he had fought in the wars of France, that

James 1. of Scotland,

in 1423, wedded the Lady Joanna Beaufort, in "her golden hair and rich attire," who, sometime previously, while walking with her maidens in "a garden fair fast by the tower's wall" of his Windsor prison, seemed to him like "God Cupid's own princess," and as

> "The fairest or the freshest younge flower
> That ever I saw, methought, before that hour";

and in whom

> "There was, well I wot,
> Beauty enough to make a world to doat."

At the conclusion of the nuptial ceremony, "They kept their marriage feast in the bishoppe of Winchester's place, by the sayde church of St. Mary Overies."‡

* Every trace of slab and cross, and inscription has long since disappeared. She was probably a relative of Sir John Cobham, a Kentish neighbour and friend of our poet, 'John Gower, Esquire, of Kent.' (*Vide* Henry Morley: *English Writers*, vol. iv., p. 154.) She died in 1369.

† *Vide* p. 15.

‡ Stow: *Annals*.

Soon after, he returned to his native land, and was crowned with his Queen at Scone. She continued faithful to him 'till death,' and, in the terrible crisis of his assassination, interposed her body between him and his murderers,

65. JAMES I. OF SCOTLAND. *

* This portrait is from a painting in the possession of the Earl of Dartmouth. In the catalogue it is described as "James I. when a boy," and on the picture itself are the words, "*Jacobus Rex Scotiæ æt. suæ 5.*" In *The Portraits of the British Poets*, p. 8, published by W. Walker, London, 1824, the portrait is described as that of "James I. of Scotland." And of the original it is added: "The Artist has drawn him in his childhood, having a hawk on his wrist, and has thrown into his face something of the intelligence which distinguished him in his maturer life."

and received more than one wound. Another lady, a Maid of Honour in every sense, one Catherine Douglas, proved herself equally devoted and heroic. Springing to the door, she thrust her slender arm through the staples to stay the progress of the regicides; but the frail and quivering barrier soon gave way, shattered and broken. An entrance was forced, the king's hiding-place discovered, and, after a stout resistance, in which he justified the title *Quadratus*, square-built, by which he was popularly known, he fell covered with no less than twenty-eight spear wounds.

How simple were his tastes, the amusements of that evening show. "They were occupied att the playing of the chesse, at the tables (*draughts* or *backgammon*), yn redyng of romans, and in other honest solaces, of grete pleasance and disport."*

Thus perished a good and pious, a noble and accomplished Prince, Scotland's

Royal Bard, Exile, and Martyr,

and her best and ablest ruler since the days of Bruce,

JACOBUS PRIMUS REX SCOTORUM.

> "Treason has done his worst: nor steel, nor poison,
> Malice domestic, foreign levy, nothing,
> Can touch him further."—*Macbeth.*

In the Guildhall Art Gallery there is a fine painting by Opie, R.A., of this horrible tragedy, in which, however, the notable deed is not introduced which Catherine Douglas wrought—

FOR THE KING'S SAKE.

His capture took place in 1405, and his tragic death in 1436 †

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* *Cronycle of the Dethe of the Kynge of Scotys. Vide* Pinkerton: *History of Scotland*, Vol. I., Appendix.

† See further pp. 16, 37—38.

XI.

The Dramatic Series of Windows.

We are now to consider a line of memorial windows, which is probably unique; the like of which, I suppose, no other church in the world possesses. These five windows have been erected in honour of our distinguished parishioners, Shakespeare, Massinger, Fletcher, Beaumont, and Alleyn. St. Saviour's is Classic ground, and around and within its walls cluster literary associations of the deepest interest. Bankside is renowned as the scene of the almost sudden outburst of dramatic genius in the days of Elizabeth.

The memorial before us is in honour of

Edward Alleyn.

(1566—1626.)

He was one of the chief exponents of the drama in 'the spacious days of great Elizabeth' and James I.

As an actor he was second only to Burbage (p. 161). Sir Richard Baker (1568—1645), an acknowledged judge in such matters, says that "Richard Burbage and Edward Alleyn were two such actors as no age must ever look to see the like."*

* Burbage at the *Globe*, Alleyn at the *Rose*, and Nathaniel Field at the *Hope*—all three playhouses at one time in our Parish, on Bankside—were the leading actors of the day; rivals, but friends.

Alleyn ('Ned Allen') was born in London, in 1566, and baptized at "St. Botolph without Bishopsgate." He lived amongst theatrical people from a child. Fuller (*Worthies*) states that he was "bred a stage player." He resided at a very short distance to the west of where we are now standing, 'harde by the Clynke by the bank side,

66. Edward Alleyn.

neere Wynchester-house.' He acquired a considerable amount of property in this neighbourhood, on the security of which he left his wife £1,500. He purchased the Dulwich estate for £10,000, a sum equal to more than £50,000 in the present day. These broad acres stretch from the crest of that range of Surrey hills, on whose summit stands the Crystal Palace, to the crest of the parallel range, three miles nearer London, known in

its several portions as Herne Hill, Denmark Hill, and Champion Hill. This was his magnificent gift to the poor—"The Colledge of God's Guift." He was churchwarden of St. Saviour's in 1610, and had opportunities of studying the charitable institutions of our Parish; and it has been remarked by one of his biographers that he was probably moved to the great act of benevolence, with which his name is associated, by "observing what had been done for the assistance of those who required it in the very parish, for a liberty of which he had been churchwarden only three years before."* He obtained, through Lord Francis Bacon, the charter of his foundation in 1619. This took place before the great Chancellor's fall (p. 81).

Let us look at the window.† It was unveiled by H.R.H. the Duke of Connaught, June 22nd, 1898. In the lowest panel is a figure of Charity holding a banner in her left hand, upon which is depicted a flaming heart, and, with her right hand extended, she invites little children in the words on the encircling scroll, "Come, ye children, hearken unto me: I will teach you the fear of the Lord" (Ps. xxxiv., 11). In the middle panel Alleyn is seen reading, in the College Chapel, the charter and constitution of his foundation, in the presence of Lord Chancellor Bacon, Lord Arundel, Inigo Jones, and others. His portrait occupies the head of the window. The Chancellor said, "I like well that Alleyn playeth the last act of his life so well."‡ And Fuller (*Worthies*) quaintly adds: "Thus he,

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* Payne Collier: *Memoirs of Edward Alleyn*, p. 114 (Shakespeare Society).

† The gift of the Governors, Old Scholars, and friends of the College. The whole Series is by Kempe.

‡ The Puritans, who hated all persons and things theatrical, good and bad, imputed his purpose to remorse 'for his long career of wickedness and profanity;' and fully believed the story, told by Aubrey, that Alleyn, while acting the character of the Devil in Marlowe's *Faustus*, his Satanic Majesty appeared to him in *propria persona*, and so terrified him that he resolved to establish his College!

who out-acted others in his life, out-did himself before his death, which happened *Anno Domini* 1626."*

Alleyn was twice married, first to the step-daughter of Henslowe (p. 152), with whom he was in partnership in theatrical affairs; and secondly to the daughter of Dr. Donne, Dean of St. Paul's. He left no issue.†

The next window‡ is in honour of

Francis Beaumont.

(1585—1616.)

Beaumont, son of a Judge, was born at Grace Dieu, Leicestershire. He proceeded to Oxford, as a Gentleman Commoner, at the age of ten. He and Fletcher were inseparable companions. Similarity of taste, and affinity

* The year of the death of our Bishop Andrewes, with whom we find the great actor dining on one occasion.

† The 'poor player' frequently found a friend in Alleyn. An actor of Shakespeare's company at the Fortune Theatre, by name William Wilson, addressed to him at Dulwich, in 1617, a curious letter, which was printed—apparently for the first time—a few months ago (*Athenæum*, September 19th, 1903, p. 392). The writer is about to be married, and would like a wedding present :—"I confess I have found you my chiefest friend in the midst of my extremities which makes me loth to press or request your favour any further, but for that I am to be married on Sunday next, and your kindness may be a great help of furtherance unto me towards the raising of my poor and deserted estate, I am enforced once again to entreat your worship's furtherance in a charitable request, which is that I may have your worship's letter to Mr. Dowton and Mr. Edward Juby"—two prominent actors—"to be a means that the company of players of the Fortune either offer at my wedding at St. Saviour's Church, or of their own good nature bestow something upon me on that day." The letter is undated, but I found the entry of the marriage in our Register, under November 2nd, 1617; and the Secretary of the Royal Observatory, Greenwich, has been good enough to inform me that November 2nd fell on a Sunday in that year.

‡ The gift of the Rector's Warden at the time, Mr. W. H. Francis, in memory of his father.

of nature and genius, drew them to each other. Their joint productions were so popular as almost to engross the stage for a considerable period. One Editor of their plays, in alluding to the authors, enthusiastically says: "Whom but to mention is to throw a cloud upon all former names,

67. FRANCIS BEAUMONT.

and benight posterity." In a commendatory poem prefixed to their writings, they are addressed as that—

> "Great pair of Authors, whom one equal star
> Begot so like in genius, that you are,
> In fame as well as writings, both so knit,
> That no man knows where to divide your wit."

They are described as twins of poetry, and their works a poetic constellation. Ben Jonson entertained a hearty feeling of friendship for Beaumont, and a very exalted opinion of his powers :—

> "How I do love thee, Beaumont, and thy muse,
> That unto me dost such religion use!
> How I do fear myself, that am not worth
> The least indulgent thought thy pen drops forth!"

An amusing, but rather serious, incident occurred on the occasion when they were planning *The Maid's Tragedy*. One of them was overheard to say: "I'll undertake to kill the King." These words were readily caught up as treasonable, in that tempestuous age, and a process would have been issued against the authors, had it not been satisfactorily demonstrated that the design was intended against an imaginary monarch on the stage.

There were giants of literature in our land in those days; and Beaumont refers to the great dramatic writers, Fletcher, Ben Jonson, and others, who were accustomed to meet Shakespeare in the club-room of the Mermaid, on the other side of the Thames :—

> "What things have we seen
> Done at the Mermaid! heard words that have been
> So nimble and so full of subtle flame,
> As if that every one from whence they came
> Had meant to put his whole wit in a jest."

Beaumont and Fletcher were lovely and pleasant in their lives, but in their deaths they were divided. Fletcher sleeps with us, while Westminster Abbey has the honour of sheltering the dust of Beaumont, who was laid to rest in the Poets' Corner, close to the tomb of Chaucer, in 1616,* at the young age of thirty-one. But although divided in death, we cannot divide them here; especially as they resided in our Parish, occupying the same rooms, and having, as Aubrey tells us, "the same cloathes and cloake

* The year of Shakespeare's death at Stratford-on-Avon.

betweene them."* In their lives, and in their combined life-work, they were and are indissolubly united.

> "Thus, two great consul-poets all things sway'd,
> 'Till all was English born or English made:
> Mitre and coif here into one piece spun,
> Beaumont a Judge's, this a Prelate's son."

The window:—

Beaumont's writings are so inextricably entangled with those of Fletcher that I found it impossible to obtain suitable subjects from them. Friendship was therefore chosen as the theme. The central panel represents David with his harp and Jonathan with his bow, seated beside a stand, upon which rests the Book of Psalms, open at the words, which they are supposed to be chanting:—"Ecce quam bonum et jucundum habitare fratres in unum" (Ps. cxxxiii. 1). Below is the figure of *Concordia*, with the family shields of the two poets conjoined in base. The uppermost panel contains the medallion portrait of our poet.

The next window† is in honour of

John Fletcher.

(1579—1625.)

Fletcher was the son of Richard Fletcher, D.D., who, after he had been introduced by Archbishop Parker to Elizabeth, by whom he was admired for his appearance, his eloquence, and courtly manner, rose by leaps and bounds to high preferment. In preaching "he knew what would please the Queen, and would adventure on that, though that offended others." He became successively Bishop of Bristol, Worcester, and London. His second

* M.S. Aubr. 6, fol. 116v.

† The gift of the family of the builder of the Nave, Mr. T. F. Rider, in memory of his grandfather, father, and son.

marriage greatly displeased the Virgin Queen, who objected to the marriage of Bishops altogether. He was dismissed the Court, and inhibited for six months from exercising any Episcopal function. Grief for the loss of the Queen's favour broke his heart, and in a short time he died insolvent, owing, I suppose, to the heavy expenses entailed by his

68. JOHN FLETCHER.

too rapid promotion. His children, who were numerous, were left destitute; and our Poet, like his friend Massinger, commenced his dramatic career burdened with pecuniary difficulties. "Poets learn in suffering what they teach in song."

Fletcher, as we have seen, collaborated with Beaumont. Aubrey* tells us there was a "wonderful consimility of phansey" between the two, and that "they lived together on Banke side, not far from the Globe Play-house, both batchelors," and that Beaumont's "maine businesse was to correct the overflowings of Mr. Fletcher's wit." The account in the *Biographia Dramatica* is to the same effect: "It is probable that the forming of the plan, and contriving the conduct of the fable, and the writing of the more serious and pathetic parts, and lopping the redundant branches of Fletcher's wit, might be, in general, Beaumont's portion of the work."†

The high order of Fletcher's poetic merit is attested by the tradition, whether true or not, that he and Shakespeare wrote *The Two Noble Kinsmen*. This fact is not altered by the statement of Robert Boyle, that it was certainly written by Massinger and Fletcher: while on the other hand another competent and scholarly critic, A. H. Bullen (*Dict. Nat. Biog.*), finds it difficult to imagine that any other hand, save that of Shakespeare, could have written its first scene and song, and other parts. The same authority also admits, and other learned men share the opinion, that *Henry VIII.* is the composition of Fletcher and Massinger (*Transactions of the New Shakespeare Soc.*, 1884). That such a play should have passed for so long a time as the generally accepted work of the "immortal dramatist," and worthy of his unrivalled genius, is a striking testimony in the same direction.

Fletcher's charming song in *Nice Valour* (Act 3, Sc. 1), commencing, "Hence, all you vain delights," supplied Milton with hints for *Il Penseroso*. Milton's *Comus* is also largely

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* MS. Aubrey, 6, fol. 116^{v}.

† This view is borne out by the likenesses (*Veræ Effigies*) of these poets, which we have here reproduced. Fletcher's face sparkles with fun, while Beaumont's is calm and sedate in expression.

indebted to the lyrical portions of *The Faithful Shepherdess*, the unassisted work of Fletcher, and which is justly regarded as the most famous and the best of English pastoral plays. It was too pure in tone for the taste of the day, and was condemned on the first night of its appearance.

Act II. opens with a passage of exquisite poetic beauty:

THE FOLDING OF THE FLOCKS.

Priest of Pan:

"Shepherds all, and maidens fair,
Fold your flocks up, for the air
'Gins to thicken, and the sun
Already his great course hath run.
See the dew-drops how they kiss
Ev'ry little flower that is;
Hanging on their velvet heads
Like a rope of crystal beads.
See the heavy clouds low falling,
And bright Hesperus down calling
The dead Night from underground;
At whose rising mists unsound,
Damps and vapours fly apace,
Hov'ring o'er the wanton face
Of these pastures, where they come,
Striking dead both bud and bloom:
Therefore, from such danger, lock
Ev'ry one his loved flock;
And let your dogs lie loose without,
Lest the wolf come as a scout
From the mountain, and, ere day,
Bear a lamb or kid away;
Or the crafty thievish fox
Break upon your simple flocks.
To secure yourselves from these,
Be not too secure in ease;
Let one eye his watches keep,
While the other eye doth sleep;
So you shall good shepherds prove,
And for ever hold the love
Of our great god. Sweetest slumbers,
And soft silence, fall in numbers
On your eye-lids! So, farewell!
Thus I end my evening knell."

Act V. commences with a corresponding passage, equally charming:

THE UNFOLDING OF THE FLOCKS.

Priest:

"Shepherds, rise, and shake off sleep!
See, the blushing morn doth peep
Thro' the windows, while the sun
To the mountain tops is run,
Gilding all the vales below
With his rising flames, which grow
Greater by his climbing still.
Up, ye lazy grooms, and fill
Bag and bottle for the field!
Clasp your cloaks fast, lest they yield
To the bitter North-east wind.
Call the maidens up, and find
Who lay longest, that she may
Go without a friend all day;
Then reward your dogs, and pray
Pan to keep you from decay:
So unfold, and then away!"

Born at Rye, in Sussex, where his father was Vicar at the time, he died at the age of 46, on Bankside, in 1625, of that plague* to whose ravages the long list of names, extending page after page, in our Burial Register, bears significant and melancholy evidence; and he was buried in our Church. Bishop Andrewes passed away the year after.

The window:—

Fletcher's *Knight of Malta* furnishes the theme. At the base is figured St. John the Baptist, the Patron Saint of the Knights of St. John, carrying the staff and banner of the Lamb, from which a streamer floats, bearing the words *Pour la Foy*, the motto of the order: the investiture of a knight by two Bishops, with many attendants, before the Altar, is shown in the second panel; and surmounting all is the head of the dramatist entwined with bay,

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* In Laud's Diary, we find the following entry, bearing date *Anno* 1624—

"The Great Dry Summer!"

This severe drought contributed, most probably, to the terrible scourge of the succeeding year.

The next window* is in honour of

Philip Massinger.

(1583—1639.)

Massinger belonged to an old family of Salisbury, where he was born in 1583.† His father was attached to the household of the second Earl of Pembroke, in some high post of trust. The wife of this Earl was Sir Philip Sidney's remarkably accomplished sister, for whom Ben Jonson wrote the celebrated epitaph, which may be read in Westminster Abbey:—

> "Underneath this sable‡ herse
> Lies the subject of all verse,
> Sidney's sister, Pembroke's mother;
> Death, ere thou hast slain another,
> Learn'd, and fair, and good as she,
> Time shall throw a dart at thee."

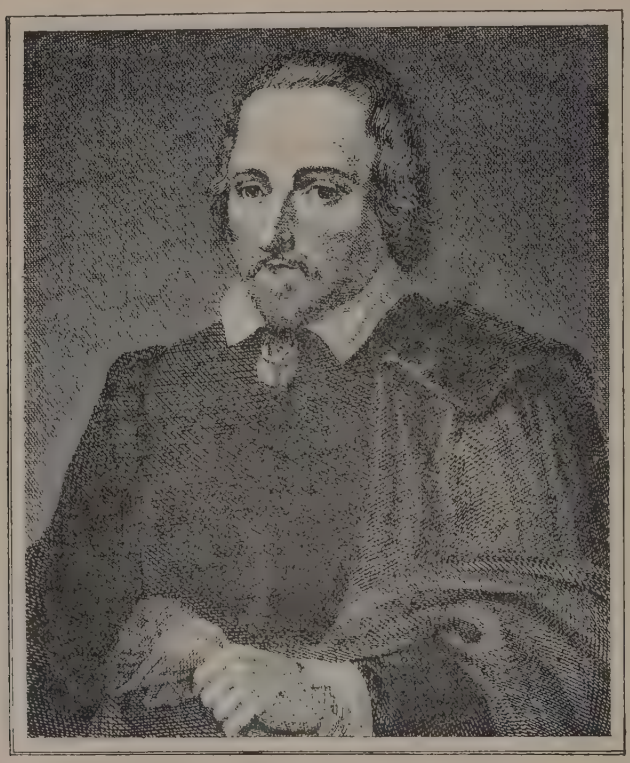
It is not unreasonable to believe that the infant Massinger was presented at the Font by this amiable lady, and was named after her brave and courtly brother, Philip, the author of "Arcadia," and the hero of Zutphen. If, as it is said, Massinger was her page—a post confined to the sons of gentlemen—his youth, at least, was spent

* This was the first of *The Dramatic Series* to find a place here. The following list of subscribers indicates the wide-spread interest which was taken in the movement:—The Duke of Westminster, The Marquis of Ripon, Lord Kinnaird, The Bishop of Bristol, Sir Frederick Leighton, Sir Walter Besant, Sir Henry Doulton, Sir Henry Irving; Professors Hales, Ker, Saintsbury, Shuttleworth, Skeat, and Sylvester; Messrs. Beerbohm Tree, R. Le Gallienne, Stanley Weyman, Forbes Robertson, Arthur W. Pinero, Wilson Barrett, J. B. Bancroft, Henry James, Percy M. Thornton, M.P., E. Gosse, Sidney Lee, Joseph Knight, W. M. Rossetti, Canon Benham, Mrs. Lynn Lynton, Miss Braddon, and others. Of this company, some, alas! are no longer in our midst.

† The record of his baptism in St. Thomas' Church, Salisbury, I found, on enquiry through a friend, to be as follows: Nov. 1583. "Phillip Messenger: Sone of Arthur: g^t: bapt: the 24." Gifford failed to discover this entry, although he had caused a search to be made "in all the parishes" of that city. *Vide Introd.* (xxxix.) to his edition of our Author's works in 19 vols. (1813).

‡ Not 'marble,' as Gifford has it. *Ib.* The 'herse' (p. 148*), draped in *black*, and containing the waxen effigy of the deceased, usually remained as a pageant in the Abbey for some weeks after the interment.

amid all that could make life pleasant and refined. In due course he proceeded to Oxford; entering St. Alban's Hall in 1602. In the memorandum of that entry he is styled the son of a gentleman—"Philip Massinger, *Sarisburiensis, generosi filius.*" Four years later he left college suddenly without a degree, on the death of his father, who, apparently, was his only support. Probably at this period, and on



69. PHILIP MASSINGER.

account of this loss, he was too poor to pay the necessary fees. He now took up his abode in London, and endeavoured to maintain himself by writing for the stage—a very precarious mode of obtaining a living in that age. Indeed we find him addressing a letter from a debtors' prison, in

conjunction with two others of his profession, to Henslowe, the famous Theatrical Manager, who is buried in our Church, for the loan of £5, "without which," it was urged, "we cannot be bayled." He had also to struggle against the rising spirit of Puritanism, which sought to suppress, and did suppress, the stage, and persecuted actors and authors. Yet, in spite of all this, he persevered, and bore his trials and privations with cheerful resignation, and wrote, according to Lamb, "with that equability of all the passions which made his English style the purest and most free from violent metaphors of any of the dramatists who were his contemporaries."

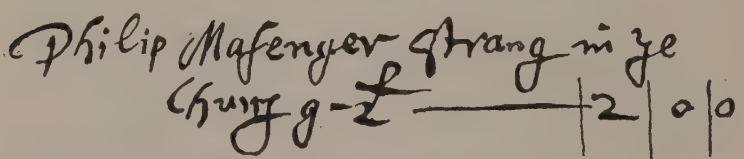
His best known Comedy is "A New Way to Pay Old Debts." His first published work was "The Virgin Martyr," a noble performance, which might be regarded almost as a vindication of Christianity against Heathenism, but which is marred by the inane ribaldry of Decker, who is responsible for the whole of the Second Act.

His most intimate friend was our Fletcher, with whom he worked as collaborator, and in whose grave he desired to be buried—a wish which appears to have been gratified. He retired to rest in good health one night in March, 1639, and was found dead in the morning in his house on Bankside. No stone, so far as one can learn, ever marked the spot where these two distinguished dramatists were laid in the same earthly bed; and the record of Massinger's burial in our Register is brief and touching (p 284). In the poems, if we may call them such, of Sir Aston Cokayne (1608—1684), his friend and patron, there is "An epitaph on Mr. John Fletcher and Mr. Philip Massinger, who lie both buried in one grave in St. Mary Overy's Church in Southwark"—

> "In the same grave was Fletcher buried, here
> Lies the stage poet, Philip Massinger;
> Plays they did write together, were good friends,
> And now one grave includes them in their ends.
> To whom on earth nothing could part, beneath
> Here in their fame they lie, in spite of death."

Aubrey, misled by some ignorant cicerone, gives a different account: "This day* I searched the Register of St. Saviour's, Southwark, by the playhouse then there, vulgo St. Mary's Overy's; and find Philip Massinger buryed March 18th, 1639. I am enformed at the place where he dyed, which was by the Bankes side neer the then playhouse, that he was buryed about the middle of the Bullhead churchyard—*i.e.*, that churchyard (for there are four) which is next the Bullhead taverne, from whence it has its denomination. He died about the 66th† yeare of his age: went to bed well, and dyed suddenly — but not of the plague."‡ Anthony à Wood repeats this story *verbatim*.|| If Aubrey had consulted the *Parochial Monthly Accounts*, to which I have already referred in connection with this controversy (p. 148), he would have seen that our poet was buried "in the Church."

To set this matter finally at rest, I now add a *facsimile* of the entry:



[*Philip Mafenger strang*(er) *in ye church g* (grave) *£2 : 0 : 0.*]
Vide p. 155.

Misfortune did not cease to pursue Massinger even in death, for several of his manuscript plays were utilized by a cook in covering her pies, from an economical desire to save her master, Mr. Warburton (Somerset Herald), the cost of more valuable brown paper!

The writings of Massinger, with all their faults, never lightly invoke the Sacred Name, never profane Scripture,

* Jan. 31, 1673.
† 56th.
‡ Aubrey in MS. Wood F. 39, fol. 252.
|| *Athenæ Oxon.*

and never utter a word of disrespect towards religion* or its ministers, in an age when it was found necessary over and over again to adopt strict and stringent methods in order to stem the tide of impiety on the stage.

He was singularly gentle. His sorrows, instead of embittering, mellowed and sweetened his spirit. Everyone associated with him seemed to love him. Witness the commendatory poems of his friends prefixed to his several plays, in which he is styled "beloved," "dear," "deserving," "honoured," "long-loved friend," and so on.

We append one or two brief extracts from his writings:—

"O summer-friendship,
Whose flattering leaves, that shadow'd us in our
Prosperity, with the least gust drop off
In the autumn of adversity."

Maid of Honour.

"What's that? Oh, nothing but the whispering wind
Breathes through yon churlish hawthorn, that grew rude,
As if it chid the gentle breath that kiss'd it."

The Old Law.

Note the fine passages on the woes of slavery:—

"The noble horse
That in his fiery youth, from his wide nostrils
Neigh'd courage to his rider, and brake through
Groves of opposed pikes, bearing his lord
Safe to triumphant victory; old or wounded
Was set at liberty, and freed from service.
The Athenian mules, that from the quarry drew
Marble, hew'd for the temples of the gods,
The great work ended, were dismiss'd and fed
At the public cost; nay, faithful dogs have found
Their sepulchres; but man, to man more cruel,
Appoints no end to the sufferings of his slave."

The Bondman.

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* Gifford opines that from the ecclesiastical tone of the *Renegado*, the *Virgin Martyr*, and the *Maid of Honour*, Massinger must have been of the Roman persuasion. This is truly ridiculous. And Anglicans of all shades will smile in pity at the imaginary confirmation of this opinion, which a writer of our day finds in our Author's "implied belief in baptismal regeneration."!

Dorothea's scorn of death in *The Virgin Martyr* :—

"Thou fool!
That gloriest in having power to ravish
A trifle from me I am weary of,
What is this life to me? not worth a thought;
Or, if it be esteem'd, 'tis that I lose it
To win a better; even thy malice serves
To me but a ladder to mount up
To such a height of happiness . . . .
Where, circled with true pleasures, placed above
The reach of death or time, 'twill be my glory
To think at what an easy price I bought it."

Then follows immediately a beautiful description of Paradise:—

"There's a perpetual spring, perpetual youth:
No joint-benumbing cold, or scorching heat,
Famine, nor age, have any being there."

Also note this passage from the same:—

"Clasp thine armour on;
Fight well, and thou shalt see, after these wars,
Thy head wear sunbeams, and thy feet touch stars."

Let us conclude this too hasty sketch by a reference to his place in literature:—

"When we compare Massinger with the other dramatic writers of his age, we cannot long hesitate where to place him. More natural in his characters, and more poetical in his diction, than Jonson or Cartwright, more elevated and nervous than Fletcher, the only writers who can be supposed to contest his pre-eminence, Massinger ranks immediately under Shakespeare himself." (Gifford *ut supra*, Vol. i., p. cxliv.)

"Massinger as a tragic poet appears to me second only to Shakespeare; in the highest comedy I can hardly think him inferior to Jonson." (Hallam, *Literature of Europe*.)

The window :—

70. Unveiled by Sir Walter Besant (1896).

The subject is taken from *The Virgin Martyr.* St. Dorothea* occupies the lowest panel; a scene after her

* She was a young girl of Cappadocia, who was martyred in the days of Diocletian. On her way to execution an unbelieving lawyer requested her, in mockery, to send him some apples and roses from the Paradise, to which she said she was hastening. The legend goes on

martyrdom is represented in the middle of the window, and the upper part shows the medallion portrait of the author.

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to say that the apples and roses were sent, although the ground at the time lay deep in snow. The lawyer in his study exclaims in wonder:—

"What flowers are these!
Frost, ice and snow hang on the beard of winter;
Where's the sun that gilds this summer?"

His conversion to the faith he despised and persecuted immediately followed. It is this visit of *Angelo* which is represented in the middle panel.

Pepys, the famous Diarist, has a quaint allusion to the *Virgin Martyr*. Under date, Ap. 27, 1667, he writes: "With my wife to the King's House to see 'The Virgin Martyr,' the first time it hath been acted a great while; and it is mighty pleasant. But that which did please me beyond anything in the whole world was the wind-musique when the angel comes down; which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did upon me; and makes me resolve to practice wind-musique, and to make my wife do the like."

Pepys was Secretary to the Admiralty at the period when its Court was held in our Parish. *Vide* pp. 83—85.

'The name of Shakespeare is the greatest in our literature—it is the greatest in all literature."

—*Hallam.**

We come now to the last window† in this remarkable *Dramatic Series.* Appropriately enough it is much the largest of the five, and is placed here in honour of—

William Shakespeare,

(1564—1616.)

the wonder of his age, and the increasing wonder of every age since then.

Shakespeare.—The biography of our Poet has been undertaken by so many capable writers, that a brief summary of its facts—which, as the result, perhaps, of his modesty, are few‡—is all that will be necessary here.

His father was a tradesman of Stratford-on-Avon, who had risen, in the early days of his great son, to the highest municipal position—that of High Bailiff or Mayor—which his fellow citizens had in their power to bestow. His mother, Mary Arden, was a lady of some pretentions to gentle blood.

He was baptized in the parish church on April 26, 1564, when he was three days old, and received his education at the local Grammar School, where he acquired more knowledge of the Classics than is generally supposed—of which more later on. While still in his teens he espoused Anne Hatha-

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* *Literature of Europe*, Vol. III., p. 308 (Murray, Lond., 1882).

† The gift of Sir Fredk. Wigan, Bart., in memory of a brother-in-law, Arthur Cecil Blunt.

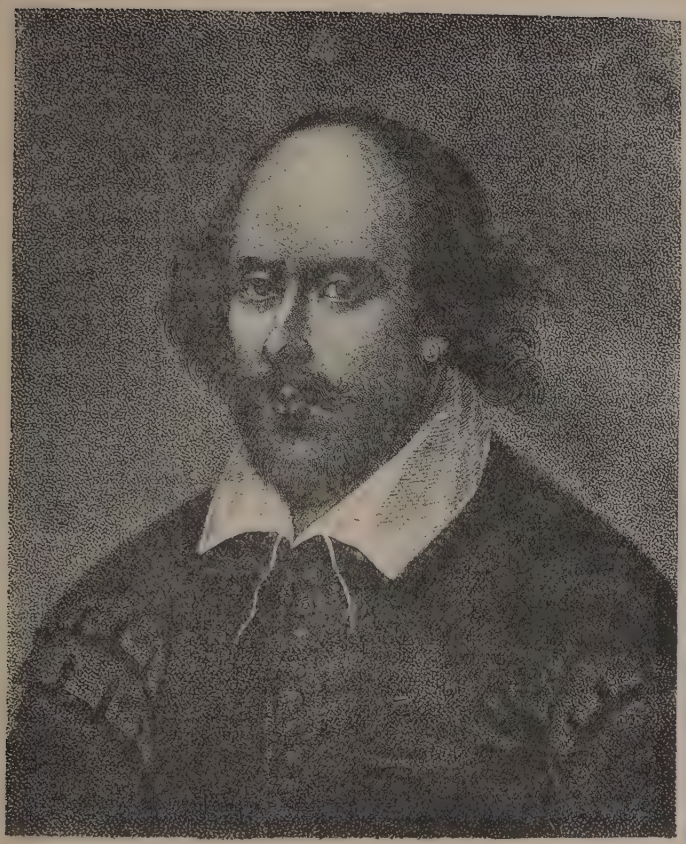
‡ Sidney Lee, however, in his *Life of Shakespeare* (1898), p. 361, and in his lecture, 'Shakespeare as Contemporaries Knew Him,' delivered at the Royal Institution on March 17th of the present year, maintains that more abundant information exists in the case of our National Bard than of any other dramatist of his day. This, no doubt, is true, but more does not always signify much.

way, his senior by half-a-dozen years, by whom he had one son and two daughters. He is said to have got into trouble through a poaching adventure, which is not unlikely.* At about the age of twenty-two he arrived in London, and picked up a livelihood, at first, by holding gentlemen's horses at the doors of a theatre—a tale which is questioned, but which, even if true, conveys nothing that is either discreditable or unworthy. After a while he obtained employment as an actor, and later on he found his *métier* as a playwright. But although his successes as a dramatist soon eclipsed the histrionic reputation which he had won at an early stage in his theatrical career, he continued to be an actor until he withdrew into private life altogether, a few years before his death. Acting was found to be more remunerative than writing, even in the case of Shakespeare; and from both combined, and from his shares in the *Globe*, he must have been at one time in receipt of an income, which, in our day, would be equivalent to £5,000 a year. During the later years of his professional life he "was earning above £600 a year in money of the period."† That sum has to be multiplied by at least eight, if we would ascertain its value in the present coin of the realm.

It is needless to speak of his fame as a writer of tragedies and comedies. The world, after the lapse of three hundred years, still rings with it, and the sound of it will grow louder and clearer in the earth, as the centuries roll on. Professor Masson voices the universal feeling of cultured humanity, when he writes: "All confess him to have been one of those great spirits occasionally created, in whom the human faculties seem to have reached that extreme of expansion,

* Poaching was considered fine sport—'a prettie service'—for young gentlemen in those days. Students at Oxford were the most notorious poachers in the kingdom. Dr. Rolfe (*Shakespeare The Boy*, p. 22), recalls the story of two undergraduates in the time of Elizabeth, who, according to their tutor's sad complaint, were 'more given to such pursuits than to study.' One of these two, however, became Bishop of Worcester; and more than one good man regarded the risky pastime as an excellent kind of discipline for young men!

† Sidney Lee: *Life of Shakespeare*, p. 203.



71 WILLIAM SHAKESPEARE.*
(The famous Chandos Portrait.)†

*Five autographs of his of undisputed authenticity are extant, each in a different guise. It has been shown that the name is capable of four thousand variations (Wise, *Autograph of Shakespeare*, Philadelphia, 1869). But Sidney Lee is of opinion that there is no good ground for abandoning the full-length form, as given above, "which is sanctioned by legal and literary custom" (*Life of Shakespeare*, p. 286).

†This is the only portrait of the great bard in which he is represented wearing ear-rings. It was not uncommon to find gentlemen of the period of Elizabeth and James I., and even during the Commonwealth, adorning themselves with gold and jewelled ear-rings. This effeminate custom, which was introduced into our country from France, died out soon after the Restoration.

on the slightest increase beyond which man would burst away into some other mode of living, and leave this behind."*

We at St. Saviour's may fairly boast of him as—

Our Most Distinguished Parishioner.†

"Our poet appears to have lived in Southwark, near the Bear Garden, in 1596; nor is there any ground for supposing that he ceased to reside there, till he quitted the stage altogether."—Malone: *Inquiry* (1796), pp. 215–6.

"He then (1596) lived near the Bear Garden in Southwark, and he is said to have continued in the same abode till he finally retired to the country."—Skottowe: *Life of Shakespeare*, Vol. I., pp. 63–4.

"At this time, 1596, he appears to have been residing, when in town, in lodgings near the Bear Garden in Southwark."—Halliwell-Phillipps: *Outlines of the Life of Shakespeare*, 2nd Ed., p. 87.

To the same effect writes Sidney Lee, *Life of Shakespeare*, p. 38. "According to a memorandum by Alleyn (which Malone quoted), he lodged in 1596 near 'the Bear Garden in Southwark.'"‡

* Heine, the distinguished German poet and critic, while expressing his detestation of the country which gave birth to Shakespeare, considered him to be immeasurably the greatest genius the world ever produced. It is very amusing to hear him roll out his extravagant nonsense regarding the nationality of our Poet. "It takes the heart out of me," he writes, "when I remember that he is an Englishman, and belongs to the most repulsive race which God in His wrath ever created . . . a country which would long ago have been swallowed up by the sea if it had not feared that it would cause internal pain." *Works*, Vol. I., p. 249 (Heineman, Lond., 1892).

† Without the smallest desire to deprive Stratford-on-Avon of one particle of that high honour which it proudly enjoys as the birthplace of Shakespeare, we should like it to be remembered that he belongs more truly to London, and especially to St. Saviour's, where he spent the best, if not the greater, part of his days, and where all his mighty works were done.

‡ Amongst the Alleyn papers preserved at Dulwich, is one which is described as "A breif noat taken out of the poores booke, contayning the names of all thenhabitantes of this Liberty" (the district of the Clink, hard by, p. 59), "w^{ch} arre rated and assesed to a weekely paim^{t} towardes a relief of the poore," and in the list of those rated we find the entry "Mr. Shakespeare, vjd." This entry, however, is said to be a forgery.

Sir Henry Irving writes to me:—"It is undoubtedly the opinion commonly held by the authorities that Shakespeare lived on Bankside. Beyond this testimony I fear we cannot go."

Professor Hales is of the same opinion, as seen in the inscription, from his pen, on this window: "To the glory of God, in gratitude for His good gift to men in the genius of William Shakespeare, whose greatest works were mostly written when he was connected with, and resided near, the Globe Theatre, once standing on Bankside, in this parish."*

I may add that people who carry on their business in any parish *are* parishioners, although their private residences are situated elsewhere. The *Globe*, once in St. Saviour's, was Shakespeare's place of business.

HIS CLASSICAL SCHOLARSHIP.

Ben Jonson is often quoted as having stated that our poet knew "little Latin and less Greek," and it was even regarded by some as unpatriotic to admit that he owed any-

*A new fact bearing upon this question has just come to light. In Pipe Roll 41 Eliz. on membrane 'Residuum Sussex' is the entry: "William Shakespeare of St. Helen's Bishopsgate Ward owes 13/4 of the subsidy" (granted to the Queen). Against this entry is written in the margin 'O.N.' (*oneratur nisi*), signifying that he is charged unless he is able to show cause for exemption. He refuses to pay, no doubt because he has ceased to reside in St. Helen's. This assessment was made in 1596. Also in the margin, in a cursive contemporary hand, are the words 'Episcopo Wintonensi.' From this it is evident that the person (William Shakespeare) assessed was then living in the Clink, in the Bishop of Winchester's Liberty, and under his jurisdiction, and in which, therefore, the writ of the Sheriff—and there was only one such official for Sussex and *Surrey*—could not run; and so it was necessary to refer the matter to the Bishop. Prof. Hales, in his most interesting and important article in the *Academy* of March 26, 1904 in which he makes his acknowledgments to Mr. Giuseppi of the Record Office for searching out these particulars for him—arrives at the following conclusion: "All these things considered together, and also in connection with Malone's statement, can there be any reasonable doubt that the William Shakespeare mentioned was the great dramatist, and that he lived for a time in or near Bishopsgate, and then for some years on Bankside?"

thing to the foreigner, whether of Greece or Rome. One critic (Dennis) went so far as to declare, that "he who allows Shakespeare had learning, and a learning with the ancients, ought to be looked upon as a detractor from the glory of Great Britain"! But Aubrey, his earliest biographer, tells us "he understood Latine pretty well, for he had been in his younger yeares a schoolmaster in the countrey."*

And Mr. Churton Collins, writing in the *Fortnightly Review* for April, May, and July, 1903, clearly demonstrates, from an examination of his plays, that with some of the principal Latin authors he was intimately acquainted in the original, such as Horace, Ovid, Juvenal, and Seneca; and that, through the medium of Latin versions, he had a remarkably extensive knowledge of Greek writers, such as Plato, Sophocles, Æschylus, and Euripides; and that he was also fairly well versed in French and Italian.†

SHAKESPEARE AND BACON.

As bearing on the question of the Baconian authorship of Shakespeare, a remark by Bishop Charles Wordsworth, who appears to have been unconscious of the controversy, may be useful: "Born within four years after Francis Bacon, that gigantic intellect, and worthy to be so reckoned in an age of giants,‡ it was, shall I say, the *vocation* of William Shakespeare to live and to write as if *protesting* against the undue claims of that physical philosophy which received a new life from the genius of Bacon, and against the evils to which an excessive cultivation of it will be apt to lead. It is impossible to calculate how much we owe to our Poet on this account. We are pre-eminently a *practical*, and are becoming more

* MS. Aubr. 6, fol. 109. Aubrey draws, in the margin, a wreath of laurel.

† *Vide* also the same author's "Studies in Shakespeare" (1904).

‡ Froude's *Short Studies*, Vol. i., p. 445. Cf. Brewer, p. 284. 'Those sons of Anak in the sixteenth and seventeenth centuries.'

and more a *mechanical* nation, and in proportion as we become so, the works of Shakespeare will be to us more and more valuable."* So that if the Baconian theory were true, we should have presented to us the strange spectacle of a man making it a serious part of the business of his life to protest against himself: striving earnestly and persistently to kill his philosophy by means of his poetry: a double personality, antagonistic, mutually destructive.

Sidney Lee's conclusion of the whole matter will be sufficient for all sober-minded people: "The abundance of the contemporary evidence attesting Shakespeare's responsibility for the works published under his name gives the Baconian theory no rational right to a hearing; while such authentic examples of Bacon's effort to write verse as survive prove beyond all possibility of contradiction that, great as he was as a prose writer and a philosopher, he was incapable of penning any of the poetry assigned to Shakespeare. Defective knowledge and illogical or casuistical argument alone render any other conclusion possible."†

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* *Shakespeare's Knowledge and Use of the Bible*, p. 395.

† *Life of Shakespeare*, p. 373. Dr. Furnivall, we may add, flings the wild craze aside with scathing contempt, in his *Introduction* to the *Leopold Shakespeare*, cxxiv.:—"The idea of Lord Bacon's having written Shakespeare's plays can be entertained only by folk who know nothing whatever of either writer, or are cracked, or who enjoy the paradox or joke. Poor Miss Delia Bacon, who started the notion, was no doubt then mad, as she was afterwards proved to be when shut up in an asylum. Lord Palmerston, with his Irish humour, naturally took to the theory, as he would have done to the suggestion that Benjamin Disraeli wrote the Gospel of St. John. If Judge Holmes's book is not meant as a practical joke, like Archbishop Whately's *Historic Doubts*, or proof that Napoleon never lived, then he must be set down as characteristic-blind, like some men are colour-blind. I doubt whether any so idiotic suggestion as this authorship of Shakespeare's works by Bacon had ever been made before, or will ever be made again, with regard to either Bacon or Shakespeare. The tomfoolery of it is infinite." Such was his opinion in 1876; and, as reported in the *Academy* of March 5, 1904, it is so still.

SHAKESPEARE AND THE BIBLE.

Bishop Charles Wordsworth, in his work already referred to, makes it abundantly clear that our Poet derived much inspiration from the whole wide field which he himself, more than once, styles *Holy Writ*. In his writings there will be found direct or implied references to almost every book of Scripture, from Genesis to Revelation.

HIS CREED.

Some have tried to prove that he was an unbeliever. The tone and tendency, however, of his writings are plainly on the side of religion. The opinion of the saintly author of the *Christian Year*, on a question like this, will have weight with many. Keble, when Professor of Poetry at Oxford, was accustomed to teach that the perusal of the plays of Shakespeare leads to 'purity, uprightness, industry, and piety'; and that the passages of a coarser kind are to be attributed, not to the author, but the age, and were introduced as 'slaves in a state of intoxication were led into the presence of the Spartan youth—to serve as warnings and create disgust.'* And speaking of Shakespeare and his contemporary Spenser (both are united in this window), he adds: 'They trained and exercised men's minds to virtue and religion,' and 'led the way to sounder views even upon sacred things.'† The religious exordium in Shakespeare's will, in which he avows himself a Christian, is, of course, in conventional phraseology, and taken by itself would give no certain clue as to his personal religious opinions. But it ought not to be entirely ignored. It will also be worth while to notice in what Name he appeals from his grave to men for the protection of his bones (p. 297). Some in their zeal have gone so far as to forge documents, claiming him as a

* *Prælectiones* (1884), Vol. I., p. 38 *seq.*

† *Ib.* Vol. II., p. 813. Compare with Keble's enlightened view the bigoted observation of Offor, quoted on p. 228.*

member of 'Holy Church.'* But the truth is that from first to last he never wavered in his loyalty to the Church of his baptism. It was in his own parish church that he had his children baptized: it was there he stood Sponsor for the child of a friend, and affirmed his faith in the Apostles' Creed, saying, "All this I stedfastly believe"—words, perhaps, which might have tripped lightly off the lips of a less true and serious man, but which could never have been an empty formula in the mouth of one who was specially known amongst his chief contemporaries as 'honest' Shakespeare. And it was within the walls of this same Anglican church that he sought and found a sepulchre for himself, and where 'after life's fitful fever he sleeps well,' under its protection, and the awe inspired by the inscription on his grave, written for himself by himself—

> Good friend for Jesus' sake forbeare
> To dig the dust enclosed heare;
> Bleste be the man that spares these stones,
> And curst be he that moves my bones.†

He died on St. George's Day, April 23, 1616, the fifty-second anniversary of his birth. Two days later he was laid to rest.

Anne Hathaway lies close to him. She wished to be buried with him, but the inscription barred the way.

His eldest daughter's only child, Elizabeth, was the last descendant of our Poet. She was twice married—her second husband being Sir John Barnard—but she left no

* "While it is possible to quote from the plays many contemptuous references to the puritans and their doctrines, we may dismiss as idle gossip Davies's irresponsible report that 'he dyed a papist.'" (Lee: *Life of Shakespeare*, p. 273.)

† He may have learned something of the ways of sextons in St. Saviour's, whose custom in the old time was, as in other churches, I suppose, to remove human remains to 'the bone-house,' when space was required for fresh interments. The inscribed slab was then turned on its face, and the new inscription placed on the up-turned side! Shakespeare, like most people, must have had a horror of all this, and he resolved, if possible, to protect himself against such desecration. His grave—probably by his instructions—was made seventeen feet deep, and never opened.

issue; and thus, in her death, which occurred in 1669, Shakespeare's own branch of the family became extinct.

We must now for a moment think of the world-wide famous playhouse, known as

The Globe.

Totus mundus agit histrionem :* "All the world's a stage."

Externally octágonal, it was probably circular inside. Hence its name. Shakespeare refers to its shape in the Prologue to Henry V.—

> "Can this cockpit hold
> The vasty fields of France; or may we cram
> Within this wooden O the very casques
> That did affright the air at Agincourt?"

Halliwell-Phillips speaks of it as

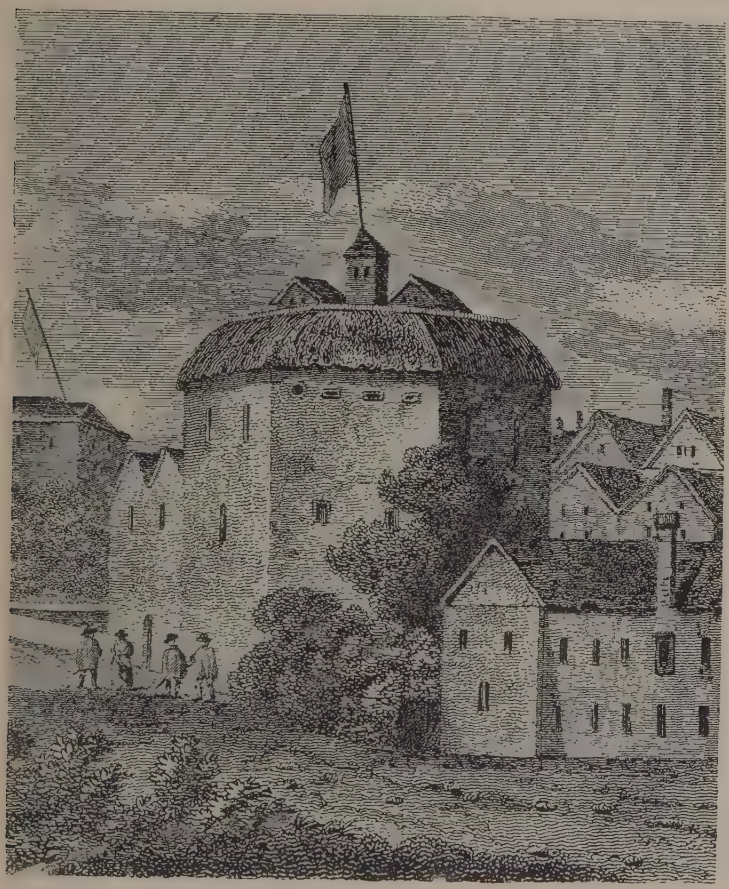
"The Most Celebrated Theatre the World has ever Seen."

Reflect upon that. Can he have meant that it was more wonderful than any that was ever reared in Greece or Rome?

Anyone who has stood amid the ruins of that ancient theatre—dating from 350 B.C.—at Athens, on the south side of the Acropolis, with its long benches and handsomely-moulded chairs of white marble still existing, and with an area so spacious that it was capable of accommodating thirty thousand spectators at a time, might well feel puzzled at the grandiloquent description, just mentioned, of the *Globe*. It looks like comparing a hut to a palace. The *Globe* was built out of second-hand materials; its framework was of old wood, coloured to represent brick, and its roof—so far as it had a roof—was thatched with reeds and rushes, which were plentiful in the marshy land by which it was surrounded. It was clumsy in appearance, and mean of structure, but—— Shakespeare's most marvellous works

* The motto of the sign borne by the *Globe*.—Hercules upholding the world.

were first* acted there, just as they came sparkling and glowing in all the freshness and fervour of their new creation from the "fine frenzy" of his brain.



72 THE GLOBE.

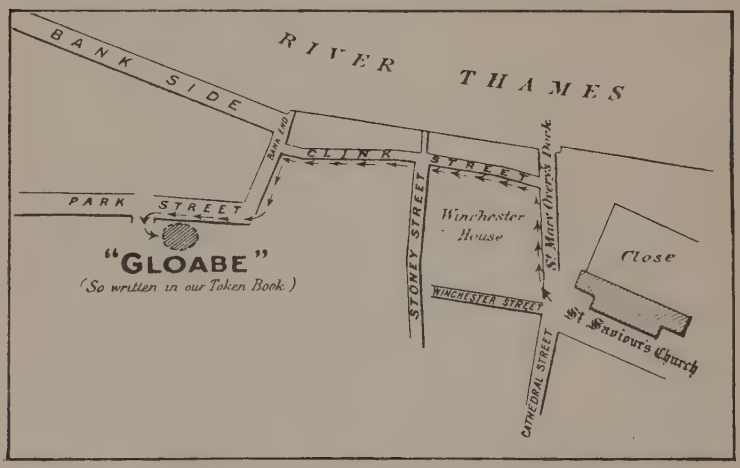
* With the exception, perhaps, of the prior appearance of some of them at the Courts of Elizabeth and James From 1599, the year of the erection of the *Globe*, we have, as the mightiest efforts of his Titanic intellect, *Henry V.*, *Richard II.*, *As you like it*, *Julius Cæsar*, *Othello*, *Macbeth*, *Hamlet*, and other plays, concluding with *The Tempest* in 1611, when he appears finally to have abandoned dramatic composition

Bankside—where it stood—Poet and Player Land, as it has been styled—in spite of its gaunt warehouses and grim workshops, its old iron, broken glass, creaking cranes, and sordid alleys, is one of the most famous spots in Europe. It teems with literary reminiscences of unique and absorbing interest.

The *Globe* was burned down in 1613, owing to the thatch catching fire from the sparks of the stage artillery—'a peal of chambers in way of triumph'—discharged during a performance. No accident to life or limb occurred.*

It was rebuilt in the following year, and suppressed by an ordinance of Parliament in 1648. Later on a portion of its site was used for a meeting-house, where Baxter of the *Saint's Everlasting Rest* was accustomed to preach.

Let me lead the lover of Shakespeare to the place where the *Globe* stood. The accompanying plan will help us.



73. SITE OF THE GLOBE.†

* Sir Henry Wotton tells us that only one man had his nether garments "set on fire, that would perhaps have broyled him, if he had not by the benefit of a provident wit put it out with bottle Ale"—an application of malted liquor of which the sternest teetotaller could scarcely disapprove.

† In the Appendix by my friend, the late Dr. Rendle, to the *New Shakespere's Harrison's Description of England in Shakespere's Youth*, there is much information respecting the Bankside theatres.

Starting from the western iron gate of our Church and turning to the right, leaving Winchester Street on the left, and the Close, and St. Mary Overy's Dock further on, on the right; then through a narrow passage to Winchester Yard—the site of Winchester House—bearing to the right and entering the weird street of the Clink; moving cautiously amidst waggons and trucks and sacks, passing by Stoney Street on the left, and emerging at Bank End, where people landed in boats from the Thames to attend the play; bearing first to the left, and then to the right into Park Street, thirty or forty paces more will bring us to the side entrance of the Anchor Brewery; passing in, and looking to the left—there, where the engines are busy, is the spot which has made England famous—the place where stood the mean "wooden O," called the *Globe*, the focus, three centuries ago, of the world's greatest genius, and its point of radiation ever since throughout "the great globe itself."

Let us now examine

THE WINDOW.

In form it is a triplet, and contains in the central light a representation of the Muse of Poetry enthroned, and on the steps to right and left stand, as supporters, the figures of Shakespeare and Spenser. The face of Edmond Shakespeare, the Poet's brother, who is buried in our church, is introduced into one of the quatrefoil openings in the head of the window, and that of A. C. Blunt in another; and over the Muse is the Dove, the symbol of the Spirit of God, and of the inspiration of the Almighty, the source of all that is good in literature, as in everything else; and at the base are the words, from *Wisdom* viii., 4:—

"*Doctrix disciplinæ Dei, et electrix operum illius*":
"She is the teacher of the knowledge of God, and the chooser of His works": or, according to the *Authorised*

Version, "She is privy to the mysteries of the knowledge of God, and a lover of His works."

Edmund Spenser,

(1552—1599.)

He was born in London three years before our Bishop Andrewes, and near the same spot, in the neighbourhood of the Tower; and, like the Bishop, he was educated at Merchant Taylors' School, and afterwards at Pembroke Hall (College), Cambridge. The poet and prelate were thus closely associated from childhood to manhood. At college they were rivals for honours; and, according to Aubrey, Spenser "misst the fellowship there which bishop Andrewes gott."* Of his parents nothing is known beyond the Christian name of his mother. His most famous work was the *Faerie Queene*, consisting of six books, which he intended to complete in twelve. He appears to have commenced it in his college days, for Aubrey, on the authority of the Laureate Dryden, says, "Lately, at the college takeing-downe the wainscot of his chamber, they found an abundance of cards, with stanzas of the 'Faerie Queen' written on them."† He spent eighteen years of his life in Ireland, residing for the most part in Kilcolman Castle, County Cork, where he composed most of the *Faerie Queene*, and where Sir Walter Raleigh visited him. Sir Philip Sidney was one of his closest friends. Arriving in London in 1589, Spenser was introduced to Queen Elizabeth in 1590, to whom he dedicated the first three books of his great poem. It was about this time that he must have become acquainted with Shakespeare, who "was already

* MS. Aubr. 8, fol. 41.

† *Ib.*

known not only as an actor, but as a play-writer."* They admired and benefited by each other's writings, and very appropriately, therefore, are they placed here together. In front of Spenser, on the opposite aisle of this Nave, is Chaucer, who may be regarded as his model, and by whose side he wished to be buried. They are separated by an interval of two hundred years, during which the Muse of Poetry slept. She awoke in Spenser, who ushered in the dawn of that glorious day of Elizabethan literature, at whose meridian splendour Shakespeare was crowned the King of Poets of all time.

Spenser was at his Irish home in 1598, when the Tyrone rebellion burst out. The insurgents wrecked and plundered and set fire to Kilcolman Castle, the poet and his family escaping, with the exception of one little child, new born, who perished in the flames. Broken-hearted he returned to London in the autumn of that year, and three months later he died, and was laid to rest near his own 'Dan† Chaucer' in Westminster Abbey. "Till a very recent time there were descendants of Spenser living in the south of Ireland." (Professor Hales.)

Of Shakespeare's brother, Edmond, almost nothing is known, beyond the bare facts that he was baptized in Stratford-on-Avon, in 1580; that he came to Southwark to try his fortune as an actor; and was buried, as already mentioned, in this church, a 'player' (p. 151), when he was only twenty-seven years of age.

*Professor Hales: *Works of Spenser, Memoir*, xli. (Globe Edition, 1902).

†A title of honour, like 'Sir,' 'Master.' Cf. Sp. *Don*, Lt., *Dominus*.

XII.

We will commence this closing chapter of our book with a description of

The Lectern.*

It is of bronze, solid and graceful, and over six feet in height. A portion of the design is probably unique. There we see a strong majestic eagle firmly grasping in his claws the writhing form of a dragon; a group which symbolizes the might of Truth, or the Word of God, strangling the spirit of lies, or the power of evil.

Naturalists of old time tell us that between the Eagle and the Dragon there is constant enmity, the Eagle seeking to slay the Dragon, and the Dragon trying to break the Eagle's eggs; and when the Dragon hears the sound of the Eagle's wings, he speeds to his den and hides himself. Classical literature enshrines the same popular belief. Horace (Ode 4, Bk. IV.) compares the young hero, Drusus, waging war upon hostile tribes, to the Eagle swooping down upon Dragons. Holy Scripture also represents the Eagle in conflict with the Dragon. "And to the woman" *(the Church)* "were given the two wings of the great eagle, that she might fly into the wilderness, into her place, where she is nourished for a time, and times, and half a time, from the face of the serpent" (Rev. xii., 14). Christ is the Great Eagle contending with the "Old Serpent" (v. 9). The Two Wings are the Two Testaments. 'The Church flies on their pinions in her Missionary course through the Wilderness of this World. She is borne on the Two Wings of Holy

* The gift of Mrs. Richard Hunt, in memory of her husband.

Scripture into all the Earth. The truth embodied in this symbol has received a beautiful practical illustration from the

74. The Lectern.

usage of Christians, in placing the Two Testaments upon the Two Wings of an Eagle, and reading the Lessons of Holy Scripture therefrom.' (*Bp. Chr. Wordsworth*).*

* The design was suggested to the present writer by the *Commentary* of this learned Bishop on the above passage from the Book of Revelation, and was carried out with conspicuous success by the late Sir Arthur Blomfield.

It may be well here to introduce a view of the North Transept, showing the

75.

PRINCE CONSORT WINDOW, THE CANDELABRA, AND PART OF CHOIR, (p. 177). (p. 38).

previous to the recent alterations. The tablet, low down by the side of the two figures seen in the sketch, immediately on their right, has been removed, in order to make way for

The Pulpit.

The pulpit, which is of oak, is a delicate piece of carved open work—too delicate, perhaps, in the midst of such solid masonry, and in so large a church. The pedestal looks as if it had been the outcome of an after-thought,

which in fact was the case. The same remark applies with still greater force to the staircase, which, in its plainness, would be more suitable in a Mission Hall than in a Cathedral. If the pulpit had been placed close against the pier—as it was intended to be—and another panel introduced, the result would have been more satisfactory architecturally and acoustically; some valuable floor space would have been saved, the view to and from the North Transept enlarged, and the position of worshippers in that part of the church improved. The pulpit is too narrow and confined, and the preacher who occupies it is to be commiserated when the door closes behind him, and he finds himself boxed-in, with little elbow-room or freedom.

It is a memorial by a relative to the Rev. W. Curling, one of the late chaplains. He possesses another memorial in the form of a window of indifferent artistic merit in the Ladye Chapel (1879); and by its side is another window, by the same hand, commemorating his co-chaplain, and my immediate predecessor, the Rev. S. Benson (1881). Both windows were provided by parishioners.

This pulpit was not in existence, when, on Feb. 16, 1897, Dr. Randall Davidson, Bishop of Winchester, formerly of Rochester, and now Archbishop of Canterbury, preached from the Lectern, then on this site (Illus. p. 248), a striking sermon, on the occasion of

The Re-opening of the Church

after its restoration, in the presence of our King, then Prince of Wales, the late Duke and Duchess of Teck, Archbishop Temple, the Bishops of Rochester and Southwark, and a great many other notabilities. Taking for his text, "This kind can come forth by nothing, but by prayer"

(St. Mark ix., 29), he said, "Brothers, to-day's occasion is without parallel in the history of England." . . . .

76. RE-OPENING OF THE CHURCH

"Historic memories crowd thick on us to-day. It would be easy to speak now of nothing else. Let me take just one, as bearing directly upon the point I try to make. Among the great names with which the annals of St. Saviour's are aglow, one stands pre-eminent—the name of him whom I, of all others here to-day, am bound thankfully to remember before God. Two hundred and seventy years have passed since Lancelot Andrewes was laid in his grave within these walls, but his name has again in our own day come to be a household word with English Churchmen. Why? Though his lot was cast in one of the most stirring epochs of English history, it is hard to find things heroic or even memorable in his public action either as a Bishop or a statesman. But he did something better. He taught men to pray; and the English Church upon her daily path has, as his gift, an inexhaustible treasure in perhaps the very noblest forms of private prayer with which Christendom has ever been enriched. And so we turn in deepest thankfulness to yonder tomb" (Illus. p. 68). . . . . "No one set or sort of Churchmen are to monopolise this hallowed ground. Nothing less will meet these central needs than a body of workers co-extensive in sympathy, in character, in attainment, with whatsoever belongs of right to the Church of England, Catholic and Reformed. And there are not many Churches, perhaps, in Christendom whereon more distinctly than here the changing centuries have set their marks and taught us how varied is the Church's mission to the world, how widely different the workmen to whom, in the long course of the Church's day, the Lord of the vineyard has given their several tasks. Pass in thought from Swithun to Peter de la Roche; on thence to William of Wykeham, who signed, it is said, within these very walls, the charter of his great creation, pioneer and queen of English schools; on again to Cardinal Beaufort, to Richard Fox, to Stephen Gardiner, to Lancelot Andrewes, to Henry Sacheverell (I

name but a few out of many), and consider how infinitely varied were the surroundings, the aim, the enterprise, the manner of work, for Christ and for His children, of which these storied aisles have been the witness."

The Chapter.

At 8 a.m., on the same day, prior to the celebration of the Holy Communion, the members of the Chapter were severally installed. At present they consist of—

The Bishop of Rochester (acting as)	Dean.
The Bishop of Southwark „	Sub-dean.

Four Canons.

Canon Thompson, D.D., Rector ...	Chancellor.
Canon Taylor, M.A.	Precentor.
Canon Rhodes Bristow, M.A. ...	Missioner.
Canon Allen Edwards, M.A.	Lecturer.

Four Laymen.

Sir Fredk. Wigan, Bart.	Treasurer.
(Vacant)	Assistant Treasurer.
The Warden of the Great Account, & The Rector's Warden	Ex-Officio.

Mr. Henry Langston	Chapter Clerk.

We will now turn to

The Choir.

This view represents its appearance before the restoration, and may be compared with the illustrations on pages 248–9. This part of the Church, with Triforium, Clerestory, and Groined Stone Vaulting, as in the Nave, is considered to be one of the most chaste and perfect examples of the Early English style of architecture to be found in the country.

77. The Choir.

through which it is approached, is of wrought-iron work. There is no gate, it will be observed, to bar the way: an arrangement in harmony with a venerable and beautiful tradition which tells us that where Chancel Screens in ancient churches possess gates or doors, these always open inwards, and seem never to have been provided with locks or other fastenings, to signify that no obstacle should be allowed to impede the penitent from entering in, and falling on his knees before the Altar of Mercy.

Many, no doubt, would prefer a Screen of much greater altitude, but as it stands at present it has the great merit of hiding nothing of the beauty of the Choir, or its magnificent many-niched Altar Screen termination, which we will consider more closely later on.

Meanwhile we may notice the carved oak

CANONS' CANOPIED STALLS.

The plain unobtrusive brass on the Chancellor's Stall, on the Decani side, supplies in very sincere and appropriate language the chief item of information respecting them:—

"To commemorate
the tenure
Of the See of Rochester
from 1877 to 1891
by
ANTHONY WILSON
THOROLD, D.D.,
The Stalls were erected
by his Diocese,
and
placed in the Church,
the restoration of which was conceived
by him,
and remain a memorial
of his fostering care
for London
South of the Thames."

* The gift of Mr. Barclay, a parishioner.

On the Chancel floor may be noticed the names of Shakespeare's brother, and Massinger and Fletcher. The inscriptions are probably not fifty years old, and do not indicate the precise place where these worthies are laid. They were buried somewhere within the Church, but the exact spot is unknown.

The Continuation-Stalls for the choirmen and choristers, including six Lay Clerks and the Wigan Chanters,* have been provided by a munificent anonymous donor through the Bishop of Rochester. These also contain stalls for the Treasurer, Assistant Treasurer, the Archdeacon of Southwark, the Chancellor of the Diocese, the Warden of the Great Account of St. Saviour's Parish, and the Rector's Warden.

The Carved Oak Screens,† adjoining the Sanctuary, north and south, will be supplemented in due course, no doubt, by others of a similar kind, and a Bishop's Throne.

The bronze Altar Rails‡ are solid and handsome in themselves, but scarcely in keeping with the style of the surrounding architecture. The railing-in of the Sanctuary, in order to protect the Holy Table from profanation, was one of the things insisted on by Laud, and for which there

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* Twelve boys who sing at the Daily Choral Service. They are distinguished on Sundays and Festivals by silver badges, bearing on a white enamelled front the Priory Arms, and at the back the inscription: *Insigne ordinis Cantatorum de Wigan, in ecclesia S. Salvatoris apud Suthewercham, d.d. Fredericus Wigan, Baronettus, anno ordinis instituti tertio, Salutis reparatæ MCMI.* Sir Frederick has not only provided the badges, but also the means for the payment of the "Chanters." An Endowment Fund for the maintenance of the services of the Church has, within the last few months, been started, to which Mr. Harry Lloyd has contributed the handsome sum of £3,500.

† The gift of Sir Fredk. Wigan.

‡ The gift of Col. Norbury Pott.

was ample reason.* About this period—and, perhaps, as the result of his injunctions—some unseemly riots took place in this Church and neighbourhood.

In one of the Reports of the *Historical MSS. Commission*, I have come across a petition, dated 1641, in which "certain parishioners of St. Olave's and St. Saviour's, Southwark, and St. Magnus, London, complain of great disorders committed in these churches during the administration of the communion, and pray for the punishment of the offenders."† On p. 77 of the same, we read that one "Smiter and others acknowledge the justice of the sentence against them for their disorders in St. Saviour's Church, Southwark, express their great sorrow, and pray for their discharge." And again, on p 83, we find an "affidavit of W. Sheppard that he was in no way a party to the *pulling down of the communion rails* in St. Saviour's Church, Southwark, but only went into the Church from curiosity after it was done."

The High Altar‡ is far too low in situation. This defect might be partially remedied by raising it on a third step, and lowering the space between the stalls from the Sanctuary Rails to the Chancel Screen. This simple alteration would also at once give greater apparent height to the range of columns on either side, and indeed to the whole of this part of the Church.

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* At the parish church at Tadlow, in Cambridgeshire, on Christmas day, 1638, "in sermon-time a dog came to the Table and took the loaf of bread, prepared for the Holy Sacrament, in his mouth and ran away with it."

† Fourth Report, p. 78.

‡ The gift of Mr. J. F. France. The various articles of silver, silver-gilt, bronze-gilt, chalice and paten, crosses, vases, candlesticks, vergers' wands, sanctuary standards, books, and embroidery, for the use and service of the Church, have been bestowed by several generous friends.

We will now examine

The Great Altar Screen.

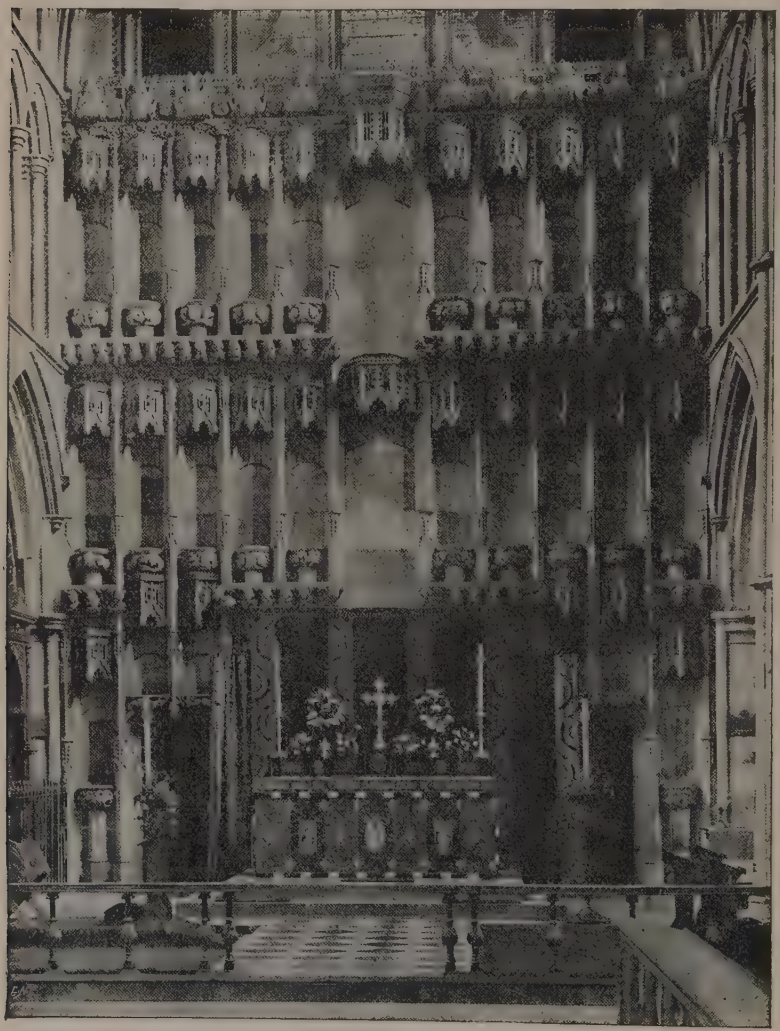
Tradition ascribes it to the munificence of Bishop Fox, in 1520. Shortly before this he had bestowed a similar gift (or the concluding part of it) upon his own Cathedral at Winchester. Both screens agree in several particulars, not only in the arrangement and general design, but in the actual number of niches.* This costly legacy is stamped with Fox's peculiar device, the Pelican piercing her breast, and feeding her young with her blood. The same device, however, we have already pointed out on one of the bosses belonging to the roof of the Nave, which was rebuilt fifty years before, and which, therefore, could not have been the work of this Bishop. It contains one or two grotesques, from which the

* So wrote an eminent archæologist (*Gent's. Mag.* 1834, *Pt. I., pp.* 151–4).

The present aspect of the Winchester screen, in its recent happy and successful restoration, rich in noble statuary of force and feeling and true artistic merit, does not seem to confirm the opinion as to equality in the number of niches. It, too, has suffered much in its time at the hands of "classical" enthusiasts; the fronts of canopies and pedestals were hacked away to provide a smooth and level surface for a wooden Baldacchino, and clumsy urns on ugly bases—senseless and incongruous ornaments—were introduced (*Vide* Dean Kitchin's *Great Screen of Winchester Cathedral*).

Our own GREAT SCREEN became the victim of similar barbarous treatment, in the days when a wooden substitute, the supposed design of Wren, with pictured urns and all the rest, was raised against it, so as to completely hide it! One special feature in this classical "altar-piece" was the introduction of a flying angel in the act of drawing a curtain aside, behind which were seen a clear sky and the entrance to a garden, with avenues adorned with balustrades and urns, intended, apparently, to represent the abode of Paradise, "of which, however," adds a writer who had gazed upon that wonderful display of pictorial art, "if this were the case, I fear the painter had but a very inadequate conception."

one at Winchester is free, probably, it is said, because the latter was wrought more immediately under his own eye; but, as a matter of fact, we find him very frequently residing



78. The Great Altar Screen.

at his Southwark palace at this period.* Carvers in those days were allowed to indulge their eccentricities a little too freely, perhaps. Here we have a man chasing a *fox*—a rude mode, very likely, on the part of the workman, of connecting the Bishop's name with his gift.† The Screen, which is about

* His sight began to fail in 1518, but still he is here ("at St. Mary Overey") in 1519, the year when this screen was most likely in process of erection. He is with the Council in 1520, the generally accepted date of its completion. Again he is here attending Convocation in 1523. These London visits from Winchester would seem to show that his blindness was of gradual development, and not a sudden stroke of calamity. But in either case it is scarcely credible that the sculptors or overseers in his employ would have taken advantage of his affliction and deceived him. Probably he was not himself adverse to the eccentric fashion of mediæval times of introducing grotesque figures into sacred buildings. They represented the fact that good and evil, seriousness and folly, will ever be found co-mingled in a world like ours, and in the Church here below. The wheat and the tares will always grow together until the harvest.

† The introduction of this device would not, however, have been displeasing to the Bishop; for we learn that when President of Pembroke Hall, Cambridge, he "gave hangings thereunto with a Fox woven therein." Other foxes also may be detected—two in the act of devouring a goose, or other fowl, to indicate the destructive power of deceit or cunning; and, in order to show that this vice may be controlled by virtue, two other foxes appear in another compartment, bound in chains. It is the story also of a crime and its punishment. There are two or three other grotesque sculptures, representing, it is said, the sports that were indulged in at the Easter games, with the sanction and approval of the clergy. But the chase of the animal, as seen here, has probably a deeper meaning. Here we have a monk, who has just securely seized a pig, which had been let loose, well lubricated, no doubt, amongst the people as a prize to the first person who should succeed in capturing it, and the monk's face beams with delight, because he has won an earthly boon; but the triumph of religion over gross propensities is perhaps the chief *motif* and teaching of the grotesque.

In the spandrels over the doorway, on the left, are represented two men, one, as stated above, chasing a fox, and the other a stag—pictures of country life. But they are more. The chase of the fox is the pursuit of evil; and the chase of the stag the pursuit of holiness ("As the hart panteth after the water brooks," etc.) The mouldings of the doorway on the right terminate in the figure of a fool with his bauble. In the *Mysteries and Moralities*, which were acted in mediæval times for the instruction of the people, the fool, as one of the *dramatis personæ*, represented vice.

30 feet in height, is divided horizontally, as in the Winchester example, into three stages or stories. Vertically it is also tripartite. This arrangement was adopted in allusion to the sacred number Three. The most important variations from its original design, for which Wallace, the architect, who restored it in 1833, is responsible, consist in the addition of the cornices, filled with angels, above the lowest and second stories; and over the third, the range of angels holding shields. But the most significant change was the introduction of niches in the middle space of the lowest stage, behind the High Altar. This space, which seems to have been an exact square, was left entirely blank by Fox, with the exception of two small niches, one on each side, close to the ogee-headed doorways. The Winchester Screen possessed this same peculiarity. The blank was evidently intended by the Bishop to be occupied by some work of art in painting, sculpture, or mosaic. And when we proceed to fill the niches with statues, a work which will no doubt be soon taken in hand, it would be only fair to the memory of the munificent Prelate, who has left us this valuable legacy, to return to his original design. The corresponding space in Winchester Cathedral, which for some years had been occupied by Benjamin West's picture of the Raising of Lazarus, is now filled with niches containing figures of some minor Saints. At present our Screen is like a picture-frame without the picture—a scene of magnificent emptiness! But when the niches are filled up with appropriate statues, what a resplendent spectacle we shall have in this Choir—an assemblage of angels, and saintly men of the past, prophets and apostles, uniting, as it were, in the glorious anthem, *Te Deum Laudamus*. The ancient materials of the Screen consist of Caen and firestone. Painswick stone was used in its restoration. Such portions as are new were scrupulously worked from models made from the original

remains, and replaced in the same situations which were occupied by the originals.*

Bishop Fox.

(1448—1528.)

Richard Fox, a Lincolnshire man, was born in 1448. At the age of thirty-nine he was made Bishop of Exeter. From there he was translated to Bath and Wells; after that to Durham, and finally to Winchester (1501). He held the rank of Privy Councillor, and Lord Privy Seal.

A sincere and earnest church reformer, he had ears to hear the mutterings of smothered anger which for years had been audible in the land. Soon "the time of reckoning arrived, the finger touched the hour, and the strokes of the great hammer rang out above the nation" (Froude). The Monks, and even the Nuns, gave him much trouble. An ardent promoter of education, he founded more than one Free Grammar School; but his most enduring monument is his Corpus Christi College at Oxford, built out of the

* Considerable portions of the original remain. The background or foundation of the screen is old. When the wooden Baldacchino was removed, the large central niche in the uppermost tier possessed remains of an elegant canopy, enriched on the under side with elaborate fan-tracery; the five smaller niches on either side of it contained similar interesting details; the angular buttresses springing from the ground and separating them appeared to have been untouched, and these were preserved where possible: the cornice surmounting the whole was enriched with the Agnus Dei and the Pelican, interspersed with oak leaves and acorns; and in the pedestals were figures of Angels and lions, grotesque heads and foliage. In the cornice of the middle stage two monks, holding a shield between them, formed the prevailing device, the intervening spaces being filled with roses, lilies, and twisted thorns, showing also the head of the Saviour, and that of St. John, beautifully moulded—all in the highest state of preservation, and as fresh as if they had just come from the sculptor's hands. In the lowest stage the doorways were discovered uninjured, and also the niches, canopies and pedestals, with carvings and enrichments similar to those already described.

private revenues of himself and friends, and not, as was the case in some similar foundations, out of ecclesiastical spoils.

He is reputed to have been a skilful engineer and architect, but the Freemasons* no doubt furnished the Master Builders to carry out his various works. During the last ten years of his life he was blind.†

He left special instructions that he should, if possible, be buried on the day of his death. He fell asleep on Oct. 5, 1528, in his eightieth year, and was laid to rest that same day in the magnificent Chantry which he had raised for himself within his own Cathedral. The recess behind the altar of this Chantry used to be known as "Fox's Study," for that was the spot to which, in his sightless helplessness during the last decade of his career, he was daily led by the hand to school himself into forgetting 'the precious treasure of his eyesight lost,' and to commune with Him who visited this earth "to open the eyes of the blind." Over that altar, raised nearly four hundred years ago, may still be traced the words—

O Convivium Sacrum in quo Christus Sumitur.

Fox always appeared to take a great interest in the ecclesiastical affairs of Southwark, at one time enforcing

* Hyde Cassan (*Lives of the Bishops of Winchester*, 1827, Vol. i., p. 330) remarks that when Fox commenced the building of his Oxford College, he employed in that work one William Vertue, *Free-Mason*. Probably the Bishop was himself a member of the great Masonic Guild (*vide* p. 259).

† Wolsey, although in possession of the revenues of some seven or eight English Sees, pressed Fox, ostensibly on account of his infirmity, to resign in his favour as early as 1523. The latter replied that although by reason of his blindness "he could no longer distinguish white from black, yet could he discriminate right from wrong, truth from falsehood, and could well discern the malice of an ungrateful man." When Fox died the ambitious Cardinal succeeded, but his fall came the next year—a warning to those who intrigue for a post which belongs of right to another.

Church discipline; at another, regarding the graveyard of the adjoining church of St. Margaret as so polluted by the burial of an excommunicated person as to require the performance of the Office of Reconciliation before it could be restored to its uses.*

In 1524 we find him resisting certain dues claimed by Cardinal Wolsey, as Legate, from St. Mary Overy, and from St. Thomas' Hospital in Southwark.†

Christus Salvator Mundi.

In order to view

The East Window‡

it will be necessary to return to the Transept, or to the Nave. In this window, it will be noticed, Kempe departs from his characteristic style. The amber canopy is quite out of the common, and is preferable, for once at least, to the usual forest of silver shafts and pinnacles. Time will tone down the exuberant richness of the gold.

The subject is the crucifixion. The blue sky in the background of the figure on the right of the spectator is 'powdered' with the letter I crowned, for St. John; and that on the left with M crowned, for the Blessed Virgin Mary. The meaning of the dossal, which falls behind the Cross, is obvious from an artistic point of view. Considered symbolically, it represents the veil by which the Mystery of the Atonement is concealed from the outside world. To understand that Mystery it is necessary to come within the

* Batten, *Registry of Fox.*

† *Ibid.*

‡ The gift of Sir Fredk. Wigan, in memory of a grandson.

Church, and when we enter, this curtain becomes a Robe of Estate, reminding us that we are in the presence, not of a malefactor, but of a Monarch, even the Son of God, King of Kings.

REGNAVIT A LIGNO DEUS.

With no better than these last time-honoured words can we conclude our

"Tour of The Interior."

In the Appendix, which immediately follows, will be found some additional items of interest.

APPENDIX.

Appendix.

The Tower.

The Tower, at the intersection of the Nave, Transepts, and Choir, is well-proportioned and dignified. The two upper stages are about the same date as the Great Altar Screen, and were probably designed and erected by Bishop Fox and his Free-Mason (p. 320*). Each story has two windows of two lights, transomed. The upper story is surmounted by an embattled parapet, formed of alternate panels of dark flint and white stone; and from the four angles spring lofty octagonal crocketted pinnacles, terminating with vanes, which were put up by Mr. Gwilt, when the tower underwent general repair and restoration in 1818. The vanes, which gave place to these, bore the date 1689. In some of the old engravings by Hollar (p. 44), Visscher and others, buttresses are shown at the angles. In the view before us the clock has only one face, but the new one,* which chimes the hours and quarters, exhibits four.

The Bells.

These, originally consisting of seven, were made a peal of eight in 1424. Six of these were purchased by the parishioners from Henry VIII.†

It was upon these "six large bells" that the first great performance in change-ringing, of which we have any record, was achieved, when the College Youths rang, in 1684, three-seven-hundred-and-twenties, consisting of 2,160 changes, without stopping. The methods, we are informed, were Oxford Treble Bob, College Single, and Oxford Single.

* The gift of Sir Fredk. Wigan. Set going by H.R.H. the Duke of Connaught, June 22nd, 1898.

† *Vide* pp. 12,* 13†—14.

The Ancient Society of College Youths

was founded in 1637 by Lord Brereton, Sir Cliff Clinton, and other gentlemen. The name is derived from the place where the first members were accustomed to meet and practise,—St. Martin's, *College* Hill, Upper Thames Street. This distinguished Society, which has its head-quarters in our Parish, has had, and still continues to have, professional engagements, not only all over England, but also in Scotland, Ireland, and Wales. Its members meet for practice once every fortnight at St. Saviour's, and once a month at St. Paul's Cathedral, and at other times in a few City churches.

The bells were again re-cast by Knight in 1735, and made a peal of twelve, when 64 cwt. of new metal was added. The total cost, amounting to £630 in round numbers, was borne by public subscription, of which £378 went for copper and tin, and £202 for casting and hanging.

The 10th and 11th were re-cast by Mears in the present century, and slightly reduced in weight.

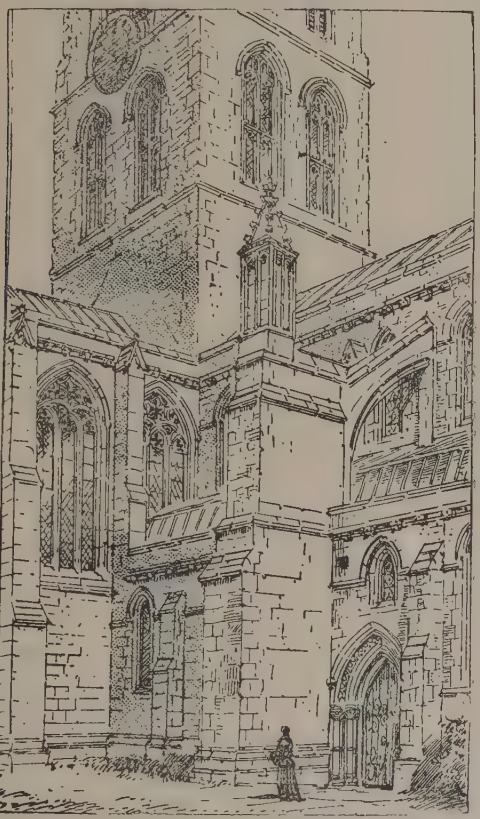
We append particulars of the weight and musical note of each:

	Cwts.	qrs.	lbs.	
Treble	7	1	20	F♯
2	7	3	20	E
3	7	3	0	D♯
4	9	0	10	C♯
5	10	0	14	B
6	11	0	16	A♯
7	13	2	4	G♯
8	17	1	21	F♯
9	19	0	21	E
10	25	3	21	D♯
11	34	1	2	C♯
Tenor	51	2	0	B
Total -	215	1	9	

These bells require re-hanging, and in their present unsafe condition they cannot be used for long 'record' peals.

Site of St. Mary Magdalene.

This angle was the site of the Chapel of St. Mary Magdalene Overy, built by Peter de Rupibus, in the 13th century, for use as a Parish Church. It was removed in 1822, on the occasion of the restoration of the Choir.



80. ANOTHER VIEW FROM THE SOUTH-EAST.
Showing door of South Aisle of Choir, part of South Transept, and the two lower stages of the Tower.
Compare with similar but later view on front of cover.

Note fast disappearing *matrix* of a brass, marking its South-eastern corner.

Observe the dotted lines, in the above illustration, on the south face of the Tower, beneath the windows, showing the old pitch of the roof of the South Transept, to which in the recent restoration it has happily been raised.

Laud, Charles 1., and Strafford.

As we pass by the Ladye Chapel we may recall to mind for a moment the figure of Archbishop Laud in the beautiful window there, which has already been described (p. 88). Reference has also been made to the medal which was struck in honour of his martyrdom (p. 98). By the kind permission of the British Museum authorities, who sent me a cast of it,* I am now able to give a picture of the reverse

81. Laud's Medal.

side of it. The view, at the base, of London and the Thames, with old St. Paul's, and St. Saviour's, is not as distinct in this illustration as it is on the original. With a magnifying-glass these places will be recognised. Our church will be noticed low down on the right.

In connection with Laud, readers will be glad to have a reproduction of the picture by De La Roche, in the possession of the Duke of Sutherland,† of Laud from the

* The British Museum possesses two beautiful examples, one in silver, and one in gold.

† By whose kind permission, and the goodwill of the proprietors of the *London Magazine*, I am privileged to include this illustration from a famous picture of a pathetic historic event.

window of his prison blessing Lord Strafford.

"The next morning at his coming forth he drew near to the Archbishop's lodging, and said to the Lieutenant,

82. Laud blessing Strafford on his way to Execution.

'Though I do not see the Archbishop, yet give me leave, I pray you, to do my last observance towards his rooms.' In the meantime the Archbishop, advertised of his approach,

came out to the window. Then the Earl bowing himself to the ground, 'My Lord,' said he, 'your prayers and your blessing.' The Archbishop lifted up his hands and bestowed both; but overcome with grief, fell to the ground in animi deliquio."—Heylin's *Cyprianus Anglicanus*, p. 481.

Charter of Indulgence.

In that Ladye Chapel window also, it will be remembered, we have also the figure of Becket, to whom the Prior and Canons of St. Mary Overy dedicated the original Hospital of St. Thomas, here founded by them (p. 88). After the fire of 1207, which destroyed the Priory Church and its Hospitium, the Hospital was re-erected on the opposite or eastern side of the highway, where some solid remains of one of its successors may still be seen. The British Museum possesses the old Priory Register in Latin, which has been described on p. 135.* In it will be found the 'Charter' of Bishop Peter de Rupibus, mentioned on p. 91, of which the following is a translation:—

"The Lord Peter's charter of indulgence for twenty days granted by him for this hospital.

"Peter, by the Grace of God Bishop of Winchester, to all the faithful in Christ in the diocese of Winchester, greeting, in Him Who is the salvation of the faithful. As saith the Apostle, bodily discipline which consists in fasts, vigils, and other mortifications of the flesh, profiteth little, while piety availeth for all things, having the promise of the life which now is, and of that which is to come.

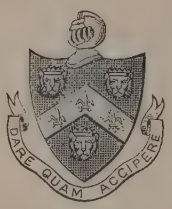
"Our Lord Jesus Christ, among the works of piety, enumerates, commends, and teaches us to fulfil six, as though more praiseworthy and more meritorious than the rest, saying, 'I was an hungred, and ye gave Me to eat; I was thirsty, and ye gave Me to drink; I was a stranger, and

ye took Me in; I was naked, and ye clothed Me; I was sick, and ye visited Me; in prison, and ye came to Me.' To them that perform these works of piety He shall grant His blessing and the glory of His heavenly kingdom, saying, 'Come, ye blessed of My Father, receive the kingdom which has been prepared for you from the beginning of the world.' But to them that neglect and do not perform works of compassion He threatens His curse and the penalty of eternal fire, saying, 'Go, ye cursed, into eternal fire, which has been prepared for the devil and his angels.' It is therefore to be borne in mind, my dearest sons, and more deeply laid to heart, how needful and how conducive to the salvation of our souls it is to exercise more readily those works of piety whereby blessing is promised to us, and the felicity of eternal life is gained.

"Behold at Southwark an ancient hospital, built of old, to entertain the poor, has been entirely reduced to cinders and ashes by a lamentable fire. Moreover, the place wherein the old hospital had been founded was less suitable, less appropriate for entertainment and habitation, both by reason of the straitness of the place, and by reason of the lack of water and of many other conveniences: according to the advice of us, and of wise men, it is transferred and transplanted to another more commodious site, where the air is more pure and calm, and the supply of water more plentiful. But whereas this building of the new hospital calls for many and manifold outlays, and cannot be crowned with its due consummation without the aid of the faithful, we request, advise, and earnestly exhort you all, and with a view to the remission of your sins enjoin you, according to your abilities, from the goods bestowed on you by God, to stretch forth the hand of pity to the building of this new hospital, and out of your feelings of charity to receive the messengers of the same hospital coming to you for the needs of the poor to be therein entertained, that for these and other works of

piety you shall do, you may, after the course of this life, reap the reward of eternal felicity from Him Who is the Recompenser of all good deeds, and the loving and compassionate God. Now we, by the mercy of God, and trusting in the merits of the glorious Virgin Mary, and the Apostles Peter and Paul, and St. Thomas the Martyr, and St. Swithun, to all the believers in Christ, who shall look with the eye of piety on the gifts of their alms—that is to say, having confessed, contrite in heart and truly penitent, we remit to such twenty days of the penance enjoined on them, and grant it to them to share in the prayers and benefactions made in the church of Winchester, and other churches erected by the grace of the Lord in the diocese of Winchester. Ever in the Lord; Farewell."

The appeal was successful, and the building immediately taken in hand.

Guy's  Hospital.

A portion of its site, being in the parish of St. Thomas, now belongs ecclesiastically to St. Saviour's (*Act 61 & 62 Vic., cap. cxvi.*, 1898). Founded by Thomas Guy in 1724, the year of his death, it was incorporated in 1725. He paid for the building nearly £19,000, and endowed it with £200,000. A century ago William Hunt bestowed an additional £200,000 upon it. King Edward VII. has taken a deep interest in this noble Institution, of which he graciously consented to become President in 1895, and by his powerful advocacy and influence rescued it from dire financial difficulties. Long may he reign!*

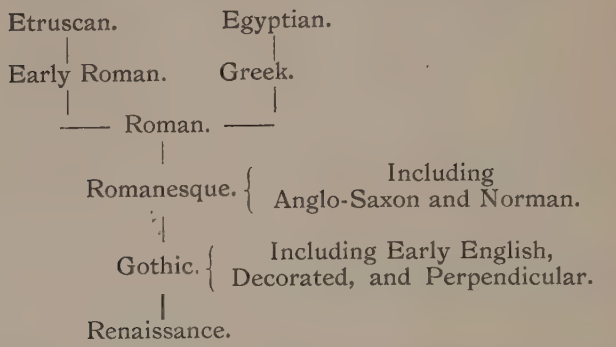
* Returning from the Hospital, on June 10th, 1896, His Majesty paid an unexpected visit to St. Saviour's,—an honour of which we should have known nothing, but for his thoughtfulness in making the entry, 'Albert Edward P.', in our Visitors' Book.

ARCHITECTURAL STYLES IN ST. SAVIOUR'S.

Sample.	Name of Style.	Date.	Reigning Sovereigns.
Remains of Saxon Apse*, north side of Sacristy.	Anglo-Norman. Early Norman.	1066—1140 (about)	William I. Henry I. William II. Stephen.
Remains of Prior's doorway and Canons' doorway, and recess, in Nave.	Transition between Norman and Early English. Late Norman.	1140—1189 (about)	Stephen. Henry II.
Choir, Ladye Chapel, and Nave.	Early English. By some called 13th Century work.	1189–1260 (about)	Richard I. Henry III. John.
Portion of Ladye Chapel.	Transition between Early English and Decorated.	1260–1300 (about)	Henry III. Edward I.
Transepts and first stage of Tower.	Decorated, also known as the Geometrical.	1300 - 1350 (about)	Edward I. Edward III. Edward II.
South Transept.	Transition between Decorated and Perpendicular.	1350—1399 (about)	Edward III. Richard II.
Screen and two upper stages of Tower.	Perpendicular.	1399—1547 (about)	Henry IV. Edward V. Henry V. Richard III. Henry VI. Henry VII. Edward IV. Henry VIII.
Classic Screen, happily swept away.	Renaissance.	1547—1600 (about)	Edward VI. Elizabeth. Mary.

* *Vide* Dollman, p. 23.

Genealogical Tree of Architecture.



Etruscan.—Its salient feature was the semicircular arch, its most flourishing period B.C. 753; the Romans borrowed and absorbed it, thus forming the *Early Roman.*

Egyptian.—An imitation, originally in stone, of timber construction. Its salient features are the column and straight lintel.

The following note from Ruskin (*Stones of Venice*) is interesting:—

"All European architecture, bad and good, old and new, is derived from Greece through Rome, and coloured and perfected from the East. The Doric and Corinthian orders are the roots, the one of all Romanesque, many-capitaled buildings—Norman, Lombard, Byzantine, and what else you can name of the kind; the Corinthian of all Gothic, Early English, French, German, and Tuscan. Now observe: those old Greeks gave the shaft; Rome gave the arch. The shaft and arch, the framework and strength of architecture, are from the race of Japheth: the spirituality and sanctity of it from Shem. If the Greeks did indeed receive their Doric from Egypt, then the three families of the earth have each contributed their part to its noblest architecture; and Ham, the servant of the others, furnishes the sustaining or bearing member, the shaft; Japheth the arch; Shem the spiritualisation of both."

83. South-East View, showing London Bridge and St. Paul's.

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84. This device has done duty for the Arms of Southwark up to the present time.

It is simply a trading or commercial mark, largely used by the Bridge House Estates' Committee, and may be described as follows:—

Azure, an Annulet, ensigned with a Cross Patée, or, interlaced with a Saltire conjoined in base, of the second.

The Borough of Southwark

(Incorporated 1900).

85. MAYORAL CHAIN.

This chain bears on its alternate links the Arms of St. Marie Overie (St. Saviour), St. Mary of Newington, Christ Church, and St. George; and also the names of Chaucer, Shakespeare, Beaumont and Fletcher, Ben Jonson, Bishop Andrewes, Ruskin, Browning, Layard, Spurgeon, and others.

The badge bears the Arms of the Borough, composed by quarterings of the Arms of the four Parishes. The motto is—

"UNITED TO SERVE."

NEW APPENDIX

(1906).

Appendix II.

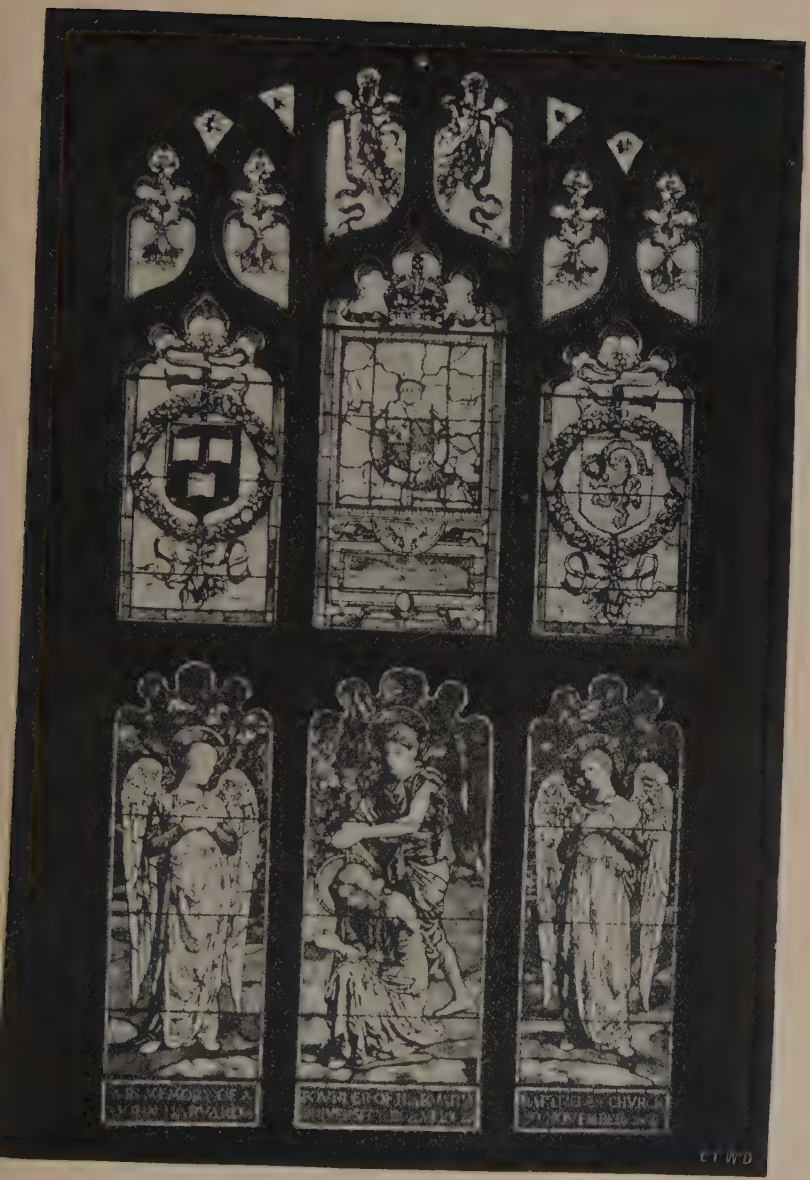
The Harvard Memorial.

"Where love unites, wide space divides in vain;
And hands may clasp across the spreading main."

Pages 24–5, 125*, 130.—The first instalment of the Memorial has taken the form of a stained-glass window by La Farge of New York. The main subject represents the Baptism of Christ, in allusion to the baptism of John Harvard in this Church (p. 129). Two Angels—one on either hand—are in attendance. A panel of old glass—a remnant of the former window—occupies the middle-centre, flanked on the left (of the spectator) by the Arms of Harvard University, and on the right by the Arms of Emmanuel College, Cambridge, where Harvard graduated. Harvard was born close to the East End of our Church; took his M.A. in 1635; crossed the Atlantic in 1637; died the year after, bequeathing his estate to found a school for the education of the English and Indian youth in "knowledge and godliness." This was the origin of the oldest and most famous of American Universities.

On May 22nd, 1905, the donor of the window, the Hon. J. H. Choate, the American Ambassador at the time, unveiled it by drawing aside the Banner of the Stars and Stripes, with which it was draped for the occasion.

Then followed a short service conducted by the Bishop of Southwark and the Rector, standing in front of the Memorial; after which a meeting was held in the Ladye Chapel, where Mr. Choate delivered an important and striking address in the presence of a distinguished and representative gathering.



86 *Photo by E. T. W. Dennis.*]

HARVARD WINDOW.

Having described the foundation of Harvard College, he said: "It assumed in its Coat of Arms, as you will see in the window, a double motto—*Veritas*, Truth, a word broad enough to embrace all knowledge, human and divine; and, what meant the same thing, *Christo et Ecclesiæ*, for Christ and His Church, that the supply of godly ministers might never fail. And now, after the lapse of three centuries, the little college in the pathless wilderness has become a great and splendid University, strong in prestige and renown, rich in endowments, and richer still in the pious loyalty of its sons, who supply all its wants upon demand with liberal hand.* It is not unworthy to be compared with Oxford and Cambridge, those ancient nurseries of learning from which it drew its first life. And the name of John Harvard shares the fame which mankind accords to the founders of States. And if you ask if she is still true to her ancient watchwords *Veritas* and *Christo et Ecclesiæ*, I can answer that, in our own time, in a single quarter of a century, she has sent forth Phillips Brooks to be a pillar of Christ and the Church, and Theodore Roosevelt to be a champion of the Truth, and thousands more, who, in humble spheres, follow in their footsteps and share their faith and their hope. Thus the name of John Harvard, unknown and of little account when he left England, has been a benediction to the New World, and his timely and generous act has borne fruit a millionfold. Coming back to the very beginning of things, we are here to-day to lay a wreath upon his shrine. I hope that this memorial will long remain for Americans to come and see the very spot where one of their proudest institutions

* The enthusiastic devotion of the Sons of Harvard to their *Alma Mater* is most remarkable, and beyond all praise. It is almost an article of their creed not to expect "salvation" unless they make provision by will for a generous gift to their College.

had its origin, and to remind all Englishmen who visit it how inseparable we are in history and destiny."*

The meeting was also addressed by Mr. Bryce, M.P.; Dr. Talbot, Bishop of the Diocese; and Dr. Davidson, Archbishop of Canterbury, who pronounced the benediction at the close of the proceedings.

Thus concluded an event which may help us to realize that the British Empire and the American Republic are, in a very real sense, *United* States, drawing closer to each other day by day in sympathy and brotherly love, and marching side by side in the path of peace and goodwill, not only to their own peoples, but to all mankind.

The window is situated on the east side of the Chapel of St. John the Divine, which still possesses some interesting remains of the Norman period.

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* The American Flag is itself a token of the ties of kinship between the two nations, inasmuch as its origin is English. The great Washington was the direct descendant in the male line of an English clergyman—Laurence Washington, Rector of Purleigh, Essex, who was ejected from his living during the Commonwealth, and whose two sons, John and Laurence, emigrated to Virginia in 1657. John left a son, Laurence, whose son, Augustine, was the father of George Washington, first President of the United States. In the early days of his Presidency he proposed the introduction of a National Flag, and the Heraldic insignia of his English ancestry were adopted and adapted for the purpose,—its bars and mullets suggesting the Stars and Stripes. The Coat Armorial of the Washington family, who came originally from Leicestershire, and migrated to Northamptonshire, bore, *Argent, two bars gules, in chief three mullets of the second.* The crest, *An Eagle with wings displayed* (expanded). Here we have all the characteristic American emblems—the Stars, the Stripes, and the Spread Eagle. The *mullet* is a figure of five points, occasionally of six, and represents the rowel of a spur; and, although not a *star* in strict Heraldic language, is sufficiently like it to be sometimes so named. In a French description of the above Coat, I find the three mullets described as *trois étoiles* (5). The "stars," as seen on the American banner of to-day, *are* mullets. To sum up: The Heraldic charges or devices on the Washington Shield and on the Flag of the United States are in number the same (two), and identical in form. The Flag is the offspring of the Shield.

The pathetic thing about John Harvard is that "no man knoweth of his sepulchre unto this day"—and, perhaps, it is well that it is so.

> "In vain the delving antiquary tries
> To find the tomb where generous Harvard lies;
> Here, here, his lasting monument is found,
> Where every spot is consecrated ground." *

* Oliver Wendell Holmes. From his poem on the occasion of the "Quarter-Millennial Commemoration" of Harvard College in 1886. The "monument" mentioned in this verse is, of course, the great American University itself, but the passage may now also be applied to the memorial before us, and to the restored Chapel, which is to be its appropriate extension—the whole being the munificent offering of Harvard men.

87. *The Sphere.* ENTHRONEMENT OF BISHOP TALBOT.
Scene from the Ceremony. Knocking with his crozier at the main entrance to the Cathedral for admission.

(The following two items are chiefly from *The Guardian* of July 5th, 1905.)

ENTHRONEMENT OF BISHOP TALBOT.

June 29th, St. Peter's Day, 1905.

The Bishop of Southwark, vested in cope and mitre, accompanied by the Bishop of Dover (who, as Archdeacon of Canterbury, instals all the Bishops in the Southern Province), and also by his chaplains, legal officials, and private secretary, came to the south-west door of the Cathedral, at which, in accordance with old custom, he knocked three times for admission with his crozier, in response to which it was opened by the Rector (Dr. Thompson) and the Churchwardens. The Bishop having entered, the Archbishop's mandate was read by Mr. Moore, the Chapter clerk. The Bishop was then conducted to a fald-stool in front of the altar, the oath was administered by the Archdeacon of Southwark, and the Bishop of Dover then performed the act of enthronement with the usual formula, and the blessing in ancient form :—

"May the people honour thee and God Himself support thee. Show thyself worthy, show thyself just, lowly, and steadfast, a true apostle of Christ."

In the course of a striking address, the Bishop said :—

"The enthronement of a Bishop stirs thought about the nature and responsibility and history of the place and seat which he occupies. In one respect the present case is peculiar. The historical interest of the chair is—if the phrase may be allowed, and it is, I think, significant —prospective only. There is no roll to be told over of men who have in former days occupied and illustrated it. I cannot speak, as in November, 1895, I spoke from the throne at Rochester, of 'the charge which has been handed on through a hundred hands, and commended by honoured and beloved men, who have gone before us in this place.' At least, not in the same way. The names of Swithun, De Rupibus, Fox, and, above all, of our own Andrewes, illustrate, indeed, what has been done by men who held episcopal authority over this place. The name of Hooper reminds us of what a Bishop was bold here to suffer for conscience sake. One other name, engraved upon those stalls, that of Anthony Wilson Thorold, is mentioned to-day with altogether

special emotion, which would be pathos, from regret that he is not here to see the end of all his effort and prayer, were it not that Christ's departed have no regrets. They are in peace with Him, which is far better. But none of these had any *cathedra*, or chair* of office, here. This place was for some ten centuries a dependency of the great church at Winchester; for three decades of Rochester Cathedral."

INAUGURATION OF SOUTHWARK CATHEDRAL.

July 3rd, 1905.

Visit of the King and Queen.

The special service "for the inauguration of Southwark Cathedral," on Monday, July 3rd, was—as the Bishop of London pointed out in his admirable address—a great day in the annals of Church and nation. The attendance and the service were thoroughly worthy of the great occasion. The King and Queen (the former in the uniform of a Field-Marshal, and the Queen in faultless attire of delicate mauve), accompanied by Princess Victoria, arrived at the Cathedral at 3 o'clock. Princess Christian and Princess Victoria of Schleswig-Holstein represented the other members of the Royal Family. The Archbishop of Canterbury and the Bishops of London, Winchester, Worcester, Washington (U.S.A.), and other Prelates attended. Statesmen and members of both Houses were present, many of them in Windsor uniform; ladies of the highest rank attended in large numbers. The following are but a few of the most prominent:—

The Marquis of Londonderry, the Dowager Countess of Lytton, the Earl of Denbigh and Desmond, Lord Knollys, the Hon. Henry Stonor, Princess Löwenstein and Lady Mary Savile, the Earl and Countess of Dartmouth, Lord and Lady Llangattock, the Earl and Countess of St. Germans, Sir Spencer and Lady Maryon-Wilson, Lady Sudeley, Lord Eustace Cecil, Lord and Lady Methuen,

* For an account of the Bishop's Chair, see p. 354.

the Right Hon. J. G. Talbot, M.P., Earl and Countess Brownlow, Viscount Corry, the Hon. Mrs. E. S. Talbot, the Dowager Countess of Shrewsbury, Lady Barbara Yeatman-Biggs, Earl and Lady Sarah Spencer, the Right Hon. Alfred Lyttelton, M.P. (Colonial Secretary), Lady Katherine Somerset, the Hon. Mrs. Gladstone, Mrs. Randall Davidson, Viscount and Viscountess Cross, Viscount Knutsford, Sir Fredk. and Lady Wigan, Mr. Robert Barclay, Dr. W. A. Bell, and Mr. Harry Lloyd.

The Lord Mayor of London attended in State, wearing his crimson robe, with miniver tippet, and there were also present in their official robes the mayors of the various South London Boroughs. Indeed, all ranks, the humblest as well as the highest, were represented in the vast congregation.

Their Majesties left Buckingham Palace in an open carriage and drove to Southwark by way of the Embankment, where the customary ceremony of the surrender of the pearl sword by the Lord Mayor was observed. Near the Borough Market an address was presented by the Mayor of Southwark, to whom His Majesty made a cordial reply. At the Cathedral the King and Queen were received by the Bishop of Southwark and the Chapter. The Bishop having made the presentations of the Canons and Lay Members of the Chapter, Mr. John Temple Scriven, Warden of the Great Account, presented an address on behalf of the Corporation of Wardens, the Rector, the Churchwardens, and the parishioners. This address, after assuring their Majesties of the loyalty and affectionate devotion of the corporation, referred to the great interest their Majesties had taken in that church—in laying the memorial stone of the nave, making a private visit while the building was in progress, attending the service of thanksgiving when the work was complete and now once more coming among them to

inaugurate the Cathedral. The address then proceeded to give the following points in the history of the building :—

"We need not remind your Majesties that we are standing on classic ground—the place where Shakespeare made England famous, and whose younger brother lies buried here in company with Massinger and Fletcher—a place of literary renown long before then, in the days of Gower, who rests among us, and Chaucer, whose Canterbury Pilgrims set out from the Tabard Inn, once close at hand. It is the resting-place of more than one prelate, amongst them the saintly Bishop Andrewes. Here also the Anglican martyrs witnessed a good confession, and braved the fires of Smithfield. Here John Harvard, the founder of the American University which bears his name, was baptized, in whose memory the late American Ambassador, Mr. Choate, gave to our Cathedral a few weeks ago a painted window to be another link in the ever-strengthening chain which binds the Old and the New World together. Your Majesties, whose interest in the hospitals of London is so well known and well remembered, will be pleased to have it recalled to mind that that splendid array of buildings on the Albert Embankment, known as the hospital of Saint Thomas, had its origin here, when the Prior and Canons of this Church founded in the twelfth century a hospitium for sick and wounded soldiers and others, dedicating it to the martyred saint of Canterbury. Kings and Queens have been associated with this church and neighbourhood in olden times. Henry IV. here attended the marriage of the Earl of Kent to the daughter of the Duke of Milan, and gave the bride away. James I. of Scotland was wedded here to the niece of Cardinal Beaufort. Queen Elizabeth and Queen Anne were frequent visitors to this place, and your Majesties, by more than one visit to this church, have added another brilliant page to its long and varied history of more than a thousand years."

The King handed the following reply to Mr. Scriven :—

"I am pleased to receive the address of your ancient corporation to myself and to Queen Alexandra, and we are gratified by your loyal welcome and your warm expression of devotion to our Throne. The inauguration of St. Saviour's as the Cathedral Church of Southwark is an occasion of special interest to me, as it indicates the completion of the work of the foundation of the new diocese, which will, I am assured, prove a step of the highest importance in the advancement of the work of the Church, and the promotion of religion and morality in the south of London. I rejoice that I am able to participate in a ceremony of such importance on a spot which is associated in so many ways with more than one of my predecessors, and with events and personages of interest in the annals of our country. I pray that the Almighty will bless this cathedral and all the work of religion and good influence of which it will be the centre."

Their Majesties were then conducted through the nave to their places under the lantern, whilst the National Anthem was sung. Then followed Stanford's *Te Deum* in B flat, the organ being supplemented by trumpets and drums. Dr. A. Madeley Richardson, the organist of the Cathedral, conducted. The musical portion of the service was worthy of the occasion, and of the high standard of excellence which the choir has attained under skilful leadership and careful training.

The Bishop of London (Dr. Winnington-Ingram) then gave an address, the subject being "Things new and old." He first referred to the wonderful attraction in things old—an old building, a set of old miniatures. He then passed on to the magical attraction of things new, using as an illustration Watts' picture of "Aspiration." But what should he say of a day and of a place which had the attraction and the power of both new and old? His lordship continued:—

"To-day the old church of St. Mary Overy becomes the new Cathedral of the diocese of Southwark; it needs no words to point to its glories in the past, as any one can read in the interesting account of it by the present Canon-Chancellor and Rector; and, as was pointed out by the present Archbishop, then Bishop of Winchester, and formerly Bishop of Rochester, at the re-opening of the church in 1897, this church is rich in the memories of the past; it is associated with Gower, Shakespeare, William of Wykeham, Lancelot Andrewes, and one whose connection with the church has been marked lately by our friends and kinsmen in America, the founder of Harvard University. But if it comes to us laden with the traditions and memories of the past, what a glorious interest it has as the new Cathedral of a new diocese, and of a diocese second to none in the scope and importance of its work! . . . . It is in accordance with the best traditions of our Church, and in obedience to the direct teaching of its Lord, that we assemble here to-day to launch this old ship on its new voyage. There is no element of encouragement lacking at that launch to-day. We have with us the gracious presence of our King and Queen, who have before this shown their interest in this church in earlier days; we have our Archbishop present, who worked so hard at the foundations of the work which receives its crown to-day; we have a much-loved Bishop at the head of the diocese; we have an able Chapter at the Cathedral; we have assembled here the civic authorities of South

London; we have a united and enthusiastic body of Church people; and, above all, we have with us—can we doubt it? (without which all else would be of no avail)—the favouring wind of God's Holy Spirit. May that Holy Spirit fill the sails to-day, and bear the good ship on its way to discharge its mission of love and mercy to the world until Christ comes again!"

After the sermon, Mendelssohn's "O come let us worship" was sung, and then Handel's "Hallelujah" was rendered with fine effect. The Rector began a short Office consisting of the Lesser Litany, the Lord's Prayer, and the prayer for the King and Royal Family from the Accession Service. The Bishop of Southwark next read the invitation, "Let us give thanks unto our Lord God," followed by the response in the Communion Office, a special adaptation of the General Thanksgiving, a prayer for the Bishop, Clergy and Churchworkers, the Collect for the Sixteenth Sunday after Trinity, and "Prevent us, O Lord." The offerings amounted to nearly £300, including fifty guineas from the King and twenty-five guineas from the Queen. The Archbishop gave the Blessing, and then was sung with great fervour and power, "Now thank we all our God." The Bishop of Southwark accompanied their Majesties through the Nave to the church gates. The King consented to accept a copy of the Rector's *History of Southwark Cathedral*, and the Queen a copy of Dr. A. Madeley Richardson's *Southwark Psalter*, and also a bouquet from the Rector's second daughter, Miss Amy Beatrice Thompson. Miss Georgie Walker, niece of the Warden of the Great Account, had the honour of presenting H.R.H. Princess Christian with a bouquet.*

* On the occasion of laying the Memorial Stone (pp. 12–13), the King (then Prince of Wales) graciously accepted an Address from Bishop Thorold, and the Queen (then Princess of Wales) a bouquet from Miss Evelyn Irene Thompson, the Rector's eldest daughter. The Corporation of Wardens also had the honour of presenting an Address.

The 'First' Wykehamist.

Page 56.—Our martyr, Philpot, although, most probably, by no means the first to bear the title, was "the first man styled so in the records of the College" (Kirby: *Annals of Winchester College*, p. 241). The following passage is found in the Bursar's accounts, and relates to proceedings which Philpot, as Archdeacon, had taken in the Arches Court against his own College, an act which appears to have been regarded as unseemly in a Wykehamist. The Bursar paid for a copy of the process, and made this entry: "Sol. pro copiâ processûs Joh. Phylpot, olim Wykehamiste alumni nunc Archidiaconi Wynton adv. Coll. in curiâ de arcubus vj$^{s.}$ viij$^{d.}$." (*Ibid.*) And yet, according to Fuller (*Ch. Hist.*), "Of all the Marian martyrs he was the best born gentleman."

Langston Memorial.

Close to the Aumbry (p. 171) is a mural marble tablet of suitable design, raised by parishioners and friends, in memory of Henry Langston, our first Chapter Clerk. Unveiled and dedicated by the Rector, July 31st, 1905.

Shakespeare and Burbage.

Page 161.—The latest authentic item,—discovered within the last few months—brings "Our Most Distinguished Parishioner" (p. 292) before us in a new capacity; and, at the same time, confirms the opinion that his well-known actor-friend and ally, Burbage, in addition to his unsurpassed powers as a player, possessed also some talent

as an artist.

At Belvoir Castle are preserved the household books of the Earls of Rutland during the 16th and 17th centuries, consisting mainly of domestic accounts. Amongst these old parchments and papers, Sir H. Maxwell Lyte, Deputy-Keeper of the Record Office, has found that although the rats had been long busy in ravaging them they had been good enough to spare the name of "Mr. Shakespeare," and the name also of the leading contemporary actor of the great Poet's plays, as they came fresh from his pen for the *Globe* (pp. 298—301) on Bankside. The following entry appears under date, March 31, 1613:—"To Mr. Shakespeare in gold, about my Lord's impreso, xliiijs; to Richard Burbage, for paynting and making yt, xliiijs—£iv. 8s." The "impreso" was a device or design which the young Earl required for the adornment of his shield and armour on the occasion, most probably, of the tilting-match which took place at Whitehall on Lady Day in that year.

Winchester College.

Page 179, Wykeham. Founder's Charter.—This Charter was sealed in the private chapel of his Southwark Palace, on October 20th, 1382, as the following extract from the document itself will show:—"In omnium testimonium atque fidem presentes literas nostras per notarium publicum scribi et publicari mandavimus nostrique sigilli appensione fecimus communiri. Dat. et act. in capellâ infra manerium nostrum de Suthwerk nostre Wintoniensi diocesi anno ab Incarnacione domini secundum computacionem ecclesie anglicane millesimo trescentesimo octogesimosecundo mensis Octobris die vicesimâ" (Kirby: *Annals of Winchester College*, p. 443).

Sacheverell.

Page 234.—The Sacheverell Window, the gift of Mrs. Laura Corcoran and the late Mr. Edgar Horne, in memory of their father, William Horne, interred in the Ladye Chapel (1848), is now in its place. The head of the window contains the medallion portrait of Sacheverell. The subject of the middle panel represents St. Paul in his defence before Agrippa. The lowest panel is occupied by the figure of the same great Apostle, as the bold Confessor and Preacher of Righteousness. Above the figure of the Apostle runs a scroll bearing the text of Sacheverell's famous sermon—"In perils among false brethren." 2 Cor. xi., 26. Unveiled by Mr. Alderson Burrell Horne (a grandson of the William Horne commemorated), and dedicated by the Rector, March 15th, 1906.

As to "H.S." on page 145.—In the pedigree of William of Wykeham, set forth by Mr. Kirby in his *Annals of Winchester College*, p. 107, appears the name of Henry Sacheverell as a descendant, or "Founder's Kin," and he thinks this was the real "H.S." eulogised by Addison, and mentioned in Johnson's *Lives of the Poets* as "a very ingenious gentleman of the same name who died young, to whom Addison dedicated an early paper of verses." But the writer in the *Dict. Nat. Biog.*, favours the view we have taken, for he says, speaking of our Sacheverell: "It is believed he was the 'H.S.' to whom, as his friend and chamber-fellow, Addison dedicated a poem."

Sacheverell himself attempted some poetry—translations from Virgil, and Latin verses in *Musæ Anglicanæ* (vol. ii.). He was at one time Fellow and Senior Dean of Arts of his College.

Johnson and Goldsmith Windows.

Page 234.—These Windows are in preparation. The first is the gift of Mr. George M. Booth. Mr. Booth's father, the Right Hon. Charles Booth, the eminent statistician, has offered the second.

New Vestries.

Page 235, note †.—The site, after prolonged negotiations, has now been acquired, and the work of building will commence immediately. The plans, by Sir A. Blomfield & Sons, provide for the opening of the two Norman doorways.

War Memorial.

Page 249.—Beneath the West Window will now be noticed a striking memorial to the officers, non-commissioned officers and men of the 3rd Batt. East Surrey Regiment, who "gave their lives for king and country in the South African War, 1901–2." The tablet is of Manganese bronze, surrounded with a rose border of nickel silver. The Regimental Arms are in nickel silver and gold, and the ornamental work underneath is in copper. At the bottom of the tablet is a casket containing the names as they appear on the tablet itself. Most of these brave fellows died of disease; one of wounds received on outpost duty on one of the hills overlooking Cradock; two were killed in action—Major Crofton, on convoy duty near Beaufort West, and Second-Lieut. Lyon, when scouting near Stormberg. Unveiled by Viscount Midleton, July 3, 1904.

The Chapter.

Page 310.—Some changes have taken place. Rochester (Dr. Talbot) has become Southwark, and Southwark (Dr. Yeatman-Biggs) has been promoted to Worcester. The two Bishops Suffragan (p. 4†) have been added to the four Canons Residentiary; and Mr. W. A. Bell has been installed Assistant Treasurer. Mr. A. W. D. Moore has been elected Chapter Clerk.

The following is a list of the present Honorary Canons:—Barnes-Lawrence, A. E.; Beck, E. J.; Borrodaile, R. H.; Bromfield, G. H. W.; Brooke, C. E.; Browne, J. H.; Clarke, J. E.; Dover, T. B.; Escreet, C. E.; Greene, C. P.; Horsley, J. W.; Jephson, A. W.; Maplesden, A. W.; Marshall, J. W.; Potter, J. H.; Vine, M. G.; and Wallace, C. S.

The Bishop's Chair.*

Page 313.—Of English oak, tall, narrow, and without much elaborate carving, it stands within the Sanctuary, on the north side. The back, which is enriched with linen-fold panelling, has a shield charged with the Arms of the See (p. vii.), ensigned with a Mitre. The Mitre is very finely carved, but it is lost in the shadow of the projecting canopy. Beneath the shield is the legend, *Pax Vobiscum.* In the centre of the open work, or cresting, at the top, another shield is introduced, bearing the Sacred Monogram, crowned.

At first this piece of church furniture was styled a Throne; but, strictly speaking, it is a Chair for the use of

* The gift of the Misses Day of Blackheath, in memory of their parents. Designed by G. F. Bodley, R.A., and executed by Rattee & Kett of Cambridge. Dedicated by the Bishop (Dr. Talbot), February 16th, 1906.

the Bishop when he assists at the Celebration of the Holy Communion.* The customary place of the Throne is in the choir, on the south side, east of the stalls. A Throne designed to harmonize with its surroundings, handsomely carved, and of real artistic merit, is still needed, and would be a valuable acquisition.

Altar Screen.

Pages 315–19.—The work (hoped for on p. 318) of filling the niches with statues is seriously in hand at last. Some of the proposed figures are already guaranteed. Others await donors. The average cost will be between £60 and £70 each. The groups for the large central niches will be much more expensive, but they are promised by Sir Fredk. Wigan.

* The man who designed it has the best right to name it. Mr. Bodley writes: "It is a Chair, and must not be confused with a Throne." Some weeks before its arrival, my *Guide to Southwark Cathedral* was issued, in which by anticipation it was mentioned as a Throne. On p. 69, note*, and Index, p. 75, of that work, *for* Throne *read* Chair.

MAP OF THE DIOCESE OF SOUTHWARK.

Scale
Five Miles to one Inch.

POPULATION OVER TWO MILLIONS.

Acknowledgments.

For permission to use many of the foregoing Illustrations, my obligations are due to—

Church Bells, for ... ... No. 1a

The *Daily Graphic* 16, 46, 47, 48, 75, 80

Winkley & Son 5, 30

Freeman Dovaston 6

The *Graphic* 7, 11, 14, 15, 62, 79

The *English Illustrated Magazine* 9, 18, 28, 31

The *Churchwoman* 13, 61

Dr. Russell (St. Thomas' Hospital) 22, 25

The *Ladies' Field* 24, 29, 53, 78

The Authorities of St. Thomas' Hospital 26

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Royal Institute of British Architects 33, 34

Lloyd's News 58

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The Secretaries of the Southwark Diocesan and South London Church Fund 88

L'Envoi.

"Go itill tretise, nakit of eloquence,
Causing simplese and pouertee to wit;
And pray the reder to have patience
Of thy defaute, and to supporten It,
Of his gudnese thy brukilnese to knytt,
And his tong for to reule [n] and to stere,
That thy defautis helit may ben here."

—James I. of Scotland: *The King's Quair.*

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† North face of south-west Tower pier.

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✱ Born in the St. Thomas' portion of our parish, and baptized in its church, July 20th, 1840.

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CORRIGENDA.

Page 23, note*, *for* Brock *read* Rock.

„ 53, lines 4 and 5 from top. *Transfer, in brackets, the phrase*, with tooth ornament, *to line 5, after* triple lancet.

„ 96, line 14 from top, *for* 1633 *read* 1663.

„ 104, note*, *for* Rights *read* Rites.

„ 148, note*, *for* Maclyn *read* Machyn.

„ 181, line 7 from top, *for* Januæ *read* Janua.

„ 237, line 2 of note*, *add after* Southwark (the late John Richardson, D.D.)

„ 254, lines 3, 4, *omit* the 'risers' of the steps being of Portland stone.

„ 293, line 8 from bottom of note*, *for* Academy *read* Athenæum.

It is scarcely necessary to point out, that, on pp. 243 (note*), 307, 310, and 313, where the Bishop of Rochester is mentioned, Dr. Talbot is to be understood.

PRESS NOTICES, &c. OF THE FIRST EDITION.

"Will be useful, not only to students, but as a guide-book to visitors."—*The Times*.

THE BISHOP OF LONDON, in his sermon before the KING AND QUEEN, at the Inauguration of the Cathedral, July 3rd, 1905:—"To-day the old church of St. Mary Overy becomes the new Cathedral of the diocese of Southwark. It needs no words to point to its glories in the past, as anyone can read in the interesting account of it by the present Canon-Chancellor and Rector."

The Hon. JOSEPH H. CHOATE, late American Ambassador, London, 1905:—"Not only a most faithful hand-book, but a complete history of the famous Church, with biographies of the many celebrated men connected with it during so many centuries. I have been especially interested in the Chapter on John Harvard, and I hope that when the present window, of which you speak on p. 130, in honour of the founder of Harvard University, is complete and in its place, the Church itself will become a Mecca to which the footsteps of all Harvard men and many other Americans will naturally turn."

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The New Official Guide to
SOUTHWARK CATHEDRAL

(Referred to on page ii).

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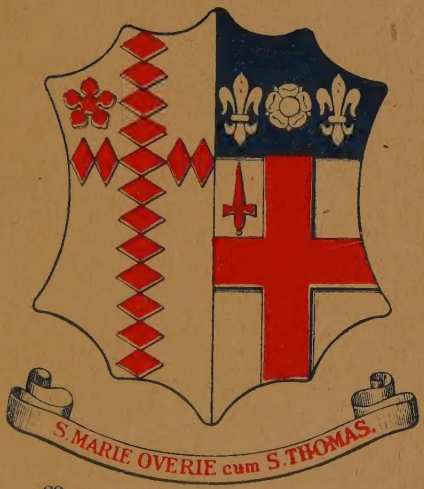
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